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Jana Chamonikolasová

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CONTENTS

Preface

The focus of the present study is a comparison of English and Czech intonation. Intonation studies in the two languages are based on different approaches to prosodic systems and different traditions in prosodic transcription. This book, presenting a corpus-based analysis of English and Czech, draws on the traditions of both languages with a certain preference for English prosodic transcription systems. A simplified version of one of the English systems has been applied for the analysis of both English and Czech texts.

The work is a modified version of the author's doctoral dissertation. The scope of the study is limited by the possibilities and abilities of one author working without recourse to a team of trained phoneticians and computer experts; therefore, it undoubtedly leaves open many questions concerning the correlation between English and Czech intonation. Perhaps the study can provide the basis for a more comprehensive future comparison of the two, and possibly additional, languages.

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Abbreviations

A	speaker A
B	speaker B
adj	adjective
adv	adverb, adverbial
att	attributive
aux	auxiliary verb
B	quality bearer
CD	communicative dynamism
con	conjunction
D	context dependent
dem	demonstrative
exc	exclamation
FSP	functional sentence perspective
FSp	further specification
int	intensive particle
I	context independent
LLC	London-Lund Corpus
I+P	interjections and particles
lex	lexical
M	melody
mea	adverb expressing measure
N	noun
nlx	non-lexical
num	numeral
oth	other
per	personal
pol	polarity particle
pos	possessive
Ph	phenomenon
Pr	presentation
pre	preposition
pro	pronoun
ptm	adverbs expressing place, time and manner
qua	quantifier
Q	quality
refl	reflexive pronoun
Rh	rheme
RhPr	rheme proper
SD	standard deviation
sen	sentence adverb
Sp	specification
Th	theme
ThPr	theme proper
TME	temporal and modal exponent
Tr	transition
TrPr	transition proper
V	verb
wh-	wh-word

1 Intonation and prosodic systems

Intonation, the occurrence of various tunes or melodies in utterances, is the result of the operation of a set of prosodic systems. Each language has a specific intonation system, and in a particular communicative situation, speakers of different languages may apply different tunes. The discussion of English intonation presented in section 1.1 is based on the traditional British 'contour' analysis, especially the conceptions presented by Crystal (1969), O'Connor and Arnold (1973), and Cruttenden (1986), who summarize and further develop some of the earlier intonation systems. The discussion of Czech intonation in section 1.2 draws mainly on Palková (1994), Daneš (1957) and two grammars of Czech: *Mluvnice češtiny 1* [A grammar of the Czech language] (Petr et al. 1986) and *Příruční mluvnice češtiny* [A handbook of Czech grammar 1] (Karlík et al. 1995). Section 1.3 deals with the correlation between the intonation systems of the two languages.

1.1 The intonation system of English

Crystal (1969: 5, 140, 195) views intonation as a complex of features from different prosodic systems; prosodic systems are defined as "non-segmental characteristics of speech referable to variations in pitch, loudness, duration and silence, other vocal effects being irrelevant to their identification". Crystal lists the following prosodic systems: pitch direction (or tone), pitch range, pause, loudness, tempo, rhythmicality, and tension. Relevance of the prosodic systems listed above for the description of intonation decreases from the first to the last; the discussion of intonation in this survey will focus on the most relevant prosodic systems, i.e. pitch direction and pitch range, while other prosodic systems will receive less attention. Pause will be discussed in connection with speech segmentation (tone-unit identification); rhythmicality will be mentioned in connection with rhythm groups in Czech; loudness and tempo will not be described in detail, although their effects have been taken into consideration in the actual prosodic analysis of texts (for example the effect of tempo on the segmentation of utterances into tone units).

1.1.1 Identification of the tone unit

Connected speech is divided by means of intonation into tone units which are perceived by the listener as relatively complete. Crystal (1969: 204) defines a tone unit as "the most readily perceivable, recurrent, maximal functional unit to which linguistic meanings can be attached". Tone units may correspond to clauses, but very often to smaller grammatical units, e.g. noun or adverbial phrases; a tone unit may consist of a single word. Different authors refer to tone units by different names. The expression tone-unit is used by Crystal;[1] Cruttenden uses the term intonation-groups; O'Connor and Arnold speak about tone groups and word groups, while other authors use the expressions sense-groups, breath-groups, phonological phrases, phonological clauses,

1 The same term (spelled without a hyphen, i.e. 'tone unit') is applied in Svartvik and Quirk 1979 and Svartvik 1990.

intonational phrases, and intonation units. This study makes use of the traditional term *tone unit*.

According to Crystal (1969: 204–207), a tone unit is a segment of speech identified phonologically as a unit containing one peak of prominence (a nucleus, a primary accent) and divided from neighbouring tone units by tone unit boundaries indicated by two phonetic factors – a pitch change following the nucleus and a slight pause. The pitch change takes the form of a step up (after falling tones), or a step down (after rising tones), at the beginning of a new tone unit to the natural level of the speaker's voice. The pitch change and the pause clearly identify tone unit boundaries in non-hurried speech; in fast, unprepared speech, however, identification of tone unit boundaries is sometimes ambiguous. In very fast and drawled sequences, the two indicators are less reliable: the pitch change at the beginning of a new tone unit may be difficult to detect, and a pause between tone units may be missing completely. On the other hand, pauses may occur *inside* tone units in the form of hesitation pauses. Hesitation pauses, however, differ from pauses between independent tone units in that the two sections divided by the hesitation pause do not contain two peaks of prosodic prominence. Crystal (1969: 206) and Cruttenden (1986: 39–40) suggest that the junctural pause is usually accompanied by segmental phonetic modifications, especially the lengthening of the last syllable (stressed or unstressed) before the pause. In the absence of a pause in fast speech, the lengthening may act as a pause substitute. As an additional boundary marker, Cruttenden (1986: 24, 39) mentions the presence of anacrusis, i.e. unstressed syllables produced at a very high speed at the beginning of a tone unit. A consideration of the internal structure of the tone unit (the obligatory presence of a nucleus) and the boundary markers (pitch change, pause and/or lengthening of the last syllable, and anacrusis) helps to disambiguate identification of the tone unit in difficult cases. Still, there are circumstances (e.g. in the sequence of a tone unit ending with a relatively long tail and a tone unit beginning with a series of low, unstressed syllables) in which a clear indication of the tone unit boundaries is impossible and grammatical or semantic criteria have to be considered (cf. Crystal 1969: 206–207). In such circumstances, different transcribers may each provide a different prosodic analysis of an utterance.[2] These ambiguous cases, however, represent a relatively small percentage.

1.1.2 The internal structure of the tone unit

According to Crystal (1969: 207), a tone unit must minimally consist of one syllable (one monosyllabic word) carrying a prosodically important stress (accent), i.e. the nuclear tone, or nucleus. The presence of the nucleus is essential for the identification of the tone unit and for the perception of the tone unit by the speaker as complete. A complete tone unit usually consists of a group of words. Crystal (1969: 207–235) distinguishes the following parts of a tone unit:

prehead – head – nucleus – tail

2 See for example the different indications of tone unit boundaries by the transcribers of the Spoken English Corpus (Pickering et al. 1993).

The *prehead* is a stretch of utterance preceding the first stressed and usually pitch prominent (i.e. accented) syllable (the onset) in a tone unit. The syllables of the prehead are unstressed, but occasionally they may carry some slight degree of 'inherent' stress.

The *head* consists of an unspecified number of stressed and unstressed syllables. It stretches from the first stressed and usually pitch-prominent syllable of the tone unit (the onset) up to the nucleus.

The *nucleus* is the most prominent stress of the tone unit; it is usually perceived either as a pitch glide (with nuclei on monosyllabic words) or as a pitch jump (with nuclei on words consisting of more syllables). The pitch jump is functionally equivalent to a glide. An exception to the presence of a glide is the level nucleus (see below), which takes the form of a sustention on the accentual syllable of the most prominent word. Levels are functionally equivalent to glides.

The *tail* consists of stressed or unstressed syllables following the nucleus; these syllables continue the pitch movement of the nucleus.

The nucleus is the only obligatory part of a tone unit; all the other parts are optional. Below is an example of a tone unit containing the nucleus and all the optional parts (318) and a tone unit containing only the nucleus and the head (319). The examples are taken from text S.1.6 of the London-Lund Corpus (LLC), without prosodic transcription for the moment. 'B' is the indication of the speaker. Dashes show the boundaries between the individual parts of the tone units; the word carrying the nucleus is printed in capitals. The end of each tone unit is indicated by the symbol "#".

```
[1] (LLC: S.1.6)
B (318) I - went to this - OTHER - person#
B (319) some years - LATER#
```

O'Connor and Arnold's (1973: 7–28) description of the structure of the tone unit is very similar to Crystal's. The minor differences seem to be mostly terminological. O'Connor and Arnold, for instance, recognize an optional presence of *stressed* syllables in the prehead as opposed to Crystal's *unstressed* syllables occasionally containing a 'slight degree of inherent stress'. In Crystal's system, the first stressed syllable of a tone unit belongs to the head, while O'Connor and Arnold would consider it (if it is not accented; see below) part of the prehead. O'Connor and Arnold do not use the expression onset for the first prominent syllable of the head. In view of the level of refinement of the prosodic analysis applied in this study, the differences above can be neglected. Differences in the sphere of *types* of nuclei between O'Connor and Arnold, Crystal, and Cruttenden will be explained below.

1.1.3 Degrees of prosodic prominence

There seems to be general agreement among scholars concerning the hierarchy of the prosodic prominence of different types of stress within the tone unit. The lowest possible degree of prominence is (i) the absence of stress occurring in the prehead, head, and tail. A higher degree of prominence is represented by (ii) (unaccented) stress occurring in the prehead and the tail. The next degree of prominence is (iii) accented stress occurring in the head. The highest degree of prominence is represented by (iv) the nuclear accented stress, i.e. nucleus. The terminology under (i)-(iv) above is that

used by O'Connor and Arnold. The same scale of prosodic prominence is referred to by Crystal using the terms (i) unstressed/absence of stress, (ii) stress, (iii) pitch-prominent stress, and (iv) nucleus; and by Cruttenden using the terms (i) unstressed/absence of stress, (ii) tertiary stress, (iii) secondary stress/accent, and (iv) primary stress/accent, or nucleus. All the authors agree that the nucleus is usually the last accented syllable in a tone unit. Crystal often refers to 'accented' as 'pitch-prominent'. Here the expression 'accented' will be preferred.

The prosodic and functional analysis in this study will mainly be concerned with the behaviour of the nucleus. Section 1.1.4 below deals with different types of nuclei. Prosodic features of lesser prosodic (and functional) prominence occurring in the prehead, head and tail will not be discussed in detail and will only be referred to when necessary.

1.1.4 The nucleus

Crystal describes different types of nuclei within the prosodic systems of pitch direction (or tone) and pitch range. Within the system of pitch direction, he distinguishes the following basic types of simple, complex and compound nuclei:

Simple		*Complex*		*Compound*	
fall	\	fall-rise	⋁	fall+rise	\+/
rise	/	rise-fall	⋀	rise+fall	/+\
level	>				

In addition to the basic types of nuclei, Crystal (1969: 225) includes in the tone system the following secondary types of nuclei: rise-fall-rise /⋁/, fall-rise-fall \⋀\, rise-fall+rise /⋀+/, fall-rise+fall \⋁+\, and fall+level \+>.

The simple system of pitch range consists of seven degrees of pitch difference between the beginning-point of the nucleus and the preceding head:

zero	∅	continuance	>	booster	↑
drop	↓			high booster	↑
low drop	↓↓			extra-high booster	↑↑

Continuance indicates pitch height equivalent to that of the preceding pitch-prominent (i.e. accented) syllable; zero indicates a very slight drop, corresponding to declination, i.e. the general tendency for the end of a tone unit to be lower than the beginning of the tone unit (cf. Cruttenden 1986: 126, 167 and Volín 2004: 125–136); a drop is a more perceivable step-down; a low drop represents a considerable step-down. The three boosters indicate a slight, high, and extra-high step-up from the pitch height of the preceding head.

O'Connor and Arnold (1973) and Cruttenden (1986) use a less refined scale, especially in the sphere of pitch range. In their systems, pitch range is not determined in complex nuclei, and in the simple fall and the simple rise, the beginning of the tone is indicated within a scale of only two relative degrees: high and low. The level is considered to be always of a medium pitch and is referred to as mid-level. The combination of different types of pitch direction and pitch range gives a system of seven simple and complex nuclei:

high fall (\) fall-rise (∨)
low fall (,) rise-fall (∧)
high rise (/) mid-level (>)
low rise (,)

Compound nuclei are referred to by Cruttenden (1986: 61) as 'split' nuclei, i.e. as split fall-rises and split rise-falls. O'Connor and Arnold (1973) work with only one type of compound tone, the high fall followed by a low rise. The other type, the rise+fall tone is not part of their system. Crystal's rise+fall, however, resembles O'Connor and Arnold's high fall preceded by a rising head, and the only difference between the two systems thus seems to be the classification of the rising accented stress as nuclear (Crystal), or non-nuclear (O'Connor and Arnold). Correspondence between the differently classified patterns (rise+fall and rising head followed by high fall), however, has to be verified by the analysis of a sufficient number of examples.

1.1.5 The prosodic prominence of successive nuclei

It is agreed that in a sentence consisting of several tone units, the most prominent nuclear tone is the final one. Within one tone unit, there is by definition only one nucleus (cf. Crystal 1969: 209). The nucleus is usually the last accented stress in a tone unit. The structure of a sentence consisting of several tone units thus resembles the structure of a single tone unit in that there is a tendency for the last accented stress to become the peak of prominence of the whole language unit.

```
[2] (LLC: S.1.6)
B (485) if you ^TRANSL\ATED the 'words#
B (486) ^back literally 'into FR\/ENCH#
B (487) you ^found the con'struction was P\ER'FECT#
```

The examples above from the LLC, text S.1.6, contain a slightly simplified version of the LLC prosodic transcription. The first accented syllable in each tone unit is marked with the onset (^). The last accented syllable is marked with a nuclear tone (\=fall, ∨=fall-rise), and the word containing this syllable is in capital letters. Other stressed syllables in each tone unit are marked with a stress ('). The stressed syllables between the onset and the nucleus are accented, while those following the nucleus are unaccented. In all three tone units, the peak of prominence, the nucleus, is on the last accented word. The most prominent of the three successive nuclei is the last nucleus on *PERFECT*.

There are modifications to the tendency for the last accented stress to become the peak of prominence, occurring both at the level of the tone unit and the level of a sentence consisting of several tone units. One deviation occurs in tone units containing two nuclei in the form of compound nuclei. The basic types of compound nuclei are fall+rise and rise+fall; in the LLC, secondary types occur occasionally, e.g. fall+level. According to Crystal (1969: 219), the *phonetically* dominant element of the compound nucleus is usually the first, but the second element is the major *functional* element, determining the meaning of the whole tone. Referring to the prosodic prominence of split nuclei, Cruttenden (1986: 50, 51, 61) suggests that falls are usually more prominent than rises and therefore in a tone unit containing a fall+rise, the rise is downgraded, and the most prominent element, i.e. the nucleus, is the fall. This observation is in agreement with Halliday (1970: 38), and O'Connor and Arnold (1973: 82–88). O'Connor

and Arnold consider both elements of the compound tone (high fall+low rise) as nuclei, but view the rise as less prominent than the fall. A detailed account of the prosodic prominence of the low rise after a fall is given by Firbas (1980: 130). The first modification to the tendency for the last accented stress to become the peak of prominence is thus the occurrence of a low rise after a fall within one tone unit. Similar modification applies to a sentence containing a fall followed by a low rise in separate tone units (cf. Cruttenden 1986: 103–104 and Firbas 1980: 130). Below are examples of this modification within one tone unit (107) and within two tone units integrated in a sentence (161 and 162). The booster before *MOTHER* (:) and the high booster before *AIMING* (!) indicate the relatively high pitch of the falls; the absence of any boosters before *LIVES* and *WAY* indicates the relatively low pitch of the rises.

```
[3] (LLC: S.1.6)
A (106) it ^might have 'been 'Bel:size :P\ARK#
B (107) ^oh well !that's 'where his :M\OTHER L/IVES#

[4] (LLC: S.1.6)
A (161) be^cause they're not "!\AIMING at so 'much#
A (162) in a ^W/AY#
```

Firbas (1985: 20) suggests that a low rise 'loses' its prosodic prominence even when preceded by a fall-rise.

A second modification to the tendency is reported by Firbas (1980: 130) and Cruttenden (1986: 49–50). It concerns the sequence of 'parallel nuclei', usually two falls, in which the pitch range of the second fall is (at least slightly) narrower than that of the first one.

```
[5] (LLC: S.1.6)
B (7) IM^M\EDIATELY BEF/ORE#
B (8) I was ^teaching in a !SCH\OOL .{in ^\EGYPT}#
```

In tone unit (8) the booster (!) before *SCHOOL* indicates the relatively high pitch of the fall. The pitch range of the fall on *SCHOOL* is wider than the pitch range of the fall on *EGYPT*; *EGYPT* is not marked with a booster because its pitch is relatively low. The transcription of the LLC uses braces to indicate subordinate tone units and hence subordinate nuclei.

1.2 The intonation system of Czech

The brief summary of the intonation system of Czech presented in this chapter demonstrates the approach of Czech linguists to intonation, and introduces the traditional terminology used in Czech intonation studies. Sections 1.2.1–1.2.5 deal with concepts parallel to those dealt with in sections 1.1.1–1.1.5 above.

Descriptions of the Czech intonation system by most Czech authors work with a three level hierarchy of linear units:

(i) syllable
(ii) rhythm group/stress group [přízvukový takt]
(iii) utterance unit [promluvový úsek, výpovědní úsek, kólon]

The rhythm group/stress group (ii) is defined by Palková (1994: 277) as a linear unit which binds together one syllable carrying the word stress and a certain number of unstressed syllables. A modification of the definition and a terminological change is proposed in Palková's later study (2004: 406): she adopts the term 'mluvní takt' [speech group] instead of the earlier 'přízvukový takt' [stress group], and defines the speech group as a chain of syllables with internal cohesion. A synonym of the expressions rhythm/stress/speech group, mentioned by another author, Krčmová (1995: 44), is a 'phonetic word'. The relationship between a rhythm group and a word will be demonstrated by examples taken from Palková (1994: 280–283). Boundaries between rhythm groups are marked with a space; two or more words belonging to the same group are joined together by a low dash (_). The stressed syllable of each group is indicated by a stress mark ('). Hyphens are used in the English translation to join analytical forms which are in Czech expressed by a single word. Palková (1994: 280) mentions the following tendencies in the relationship between a rhythm group and a word:

(a) A sequence of words each consisting of more than one syllable is perceived as a sequence of independent rhythm groups, e.g.

```
[6]
'Každé 'ráno 'touto 'dobou 'vysíláme 'pravidelnou 'nabídku 'našich 'dopoledních 'pořadů.
['Every 'morning 'at-this 'time 'we-broadcast 'the-regular 'schedule 'of-our 'morning
                                                                        'programmes.]
```

(b) An unstressed monosyllabic word is attached to the preceding rhythm group, e.g.

```
[7]
'Přišli_jsme 'příliš 'pozdě.
['We-come_have 'too 'late.]
```

The tendency to join the preceding stressed word is typical of enclitics, especially short pronominal forms, auxiliary verbs, particles and conjunctions.

(c) An unstressed monosyllabic word is attached to the following rhythm group as prothesis.

```
[8]
'Rozhlas 'oznámil že_'dnešní 'koncert 'odpadá.
['The-radio 'has-announced that_'today's 'concert 'is-cancelled.]
```

Proclitic words in Czech are particles, conjunctions and certain types of short words with a low semantic value.

(d) A monosyllabic word receives stress and forms the first syllable of a rhythm group together with an unstressed word (or words) that follows. In some cases, the stress is carried by a preposition: example [10] demonstrates the regular transfer of the word stress from a nominal element to a monosyllabic preposition in a Czech prepositional phrase.

```
[9]
'To_by_byl 'nevděk.
['That_would_be 'ungrateful.]
```

```
[10]
'Usedl 'ke_stolu.
['He-sat-down 'at_the-table.]
```

The rhythm group is the smallest unit through which rhythmical qualities of speech can be realized. The largest unit of speech realizing the rhythmical qualities of a language is (iii) the utterance unit [promluvový úsek, výpovědní úsek], also referred to as 'sentence unit' [větný úsek] or 'colon' [kólon]. In descriptions of Czech intonation, the utterance unit is described as a group of rhythm groups unified through a certain type of pitch movement.

1.2.1 Identification of the utterance unit

Each utterance unit contains a peak of prominence referred to as the 'intonation centre' or 'sentence stress'. Utterance unit boundaries are signalled especially by a pause and a particular type of pitch movement referred to as 'cadence', 'intoneem' or 'melodeem' [kadence, intoném, melodém]. The intonation centre most usually occurs on the last rhythm group of an utterance unit. One utterance unit contains one peak of prominence; however, Palková (1994: 290, 305) argues, that in certain cases two or more peaks may be identified within one unit.

1.2.2 The internal structure of the utterance unit

The utterance unit consists of a certain number of rhythm groups. The focus of the examination of the internal structure of the tone unit in Czech intonation studies is on the identification of the size of an utterance unit in terms of the number of rhythm groups, number of syllables and duration in time. Daneš (1957: 14) suggests that speakers of Czech have a tendency to segment their speech after pronouncing nine to eleven syllables. Experiments carried out by Palková (cf. Palková 1994: 292–294) demonstrate that most utterance units consist of two or three rhythm groups, and the average number of syllables in one utterance unit is six to seven. The materials applied in these experiments were a scripted text read aloud by non-professional readers, and unprepared monologues.

In most studies of Czech intonation, the segmentation of texts into utterance units is related primarily to the syntactic and semantic structure of the utterance.

1.2.3 Degrees of prosodic prominence

Most Czech intonation studies do not explicitly mention any *scale* of prosodic prominence for prosodic features. However, they acknowledge the scale by distinguishing different types of stress: 'absence of stress', 'word stress', 'main stress', 'secondary stress', 'intonation centre' and 'sentence stress'.

Word stress or main stress occurs on the first syllable of each isolated word. In connected speech, some words become unstressed and are linked with a neighbouring stressed word to form a rhythm group (cf. section 1.2). Word stress or main stress is thus under certain conditions equivalent to the stressed syllable of the rhythm group. In addition to the main stress, longer words may carry (on each alternate syllable) a secondary stress [vedlejší přízvuk]. Secondary stress, however, is only realized in slow speech and its role is rhythmical, not phonological (cf. Krčmová 1995: 47). Since

rhythmicality will not be examined in this study, the existence of secondary stress will be ignored. Main stress or word stress will be referred to as 'stress' or 'accented stress'.

The expression 'intonation centre' is used by Daneš (1957) and Krčmová (1995) to refer to the most prominent stress within an utterance unit; each utterance unit contains one intonation centre. Firbas (1992) applies the same expression to the most prominent accented stress within the distributional field/subfield of a sentence, which can contain one or *more* utterance units (for 'distributional field' see section 2.1); each distributional field/subfield contains one intonation centre. Dokulil (1986) works with the former concept of intonation centre, but denotes it as 'sentence stress'.

The scale of prosodic prominence which most authors dealing with Czech intonation seem to distinguish has three degrees:

(i) absence of stress
(ii) stress (main stress, word stress)
(iii) intonation centre (sentence stress)

1.2.4 The intonation centre

The intonation centre as the most prominent stress within an utterance unit most often corresponds to the stressed syllable of the last rhythm group of the utterance unit. The intonation centre indicates the most prominent word(s) in an utterance unit by prosodic means. Other means of indicating prominence are lexical and, especially important in Czech, syntactic – i.e. word-order. The intonation centre is marked by a certain melodic cadence (tone pattern) which starts on the intonation centre and extends over the whole rhythm group. In monosyllabic intonation-centre rhythm groups, the pattern starts and finishes on the one stressed syllable. According to Palková (1994: 161), the most important characteristics of the intonation cadence are the direction of the pitch changes, their position in the entire intonation pattern [intonační průběh] and the interval of the pitch difference. Other characteristics e.g. dynamic changes and changes in tempo and rhythm are of lesser importance.

Palková (1994: 307–317) identifies three basic types of melody in Czech (cf. also Daneš 1957, Dokulil 1986, and Krčmová 1995):

(i) terminal falling melody (M1)
(ii) terminal rising melody (M2)
(iii) non-terminal rising melody (M3)

Terminal melodies are used in utterance units which conclude the sentence. The terminal falling melody (M1) occurs in declarative and imperative sentences and wh-questions. The terminal rising melody (M2) is used in yes-no questions. The non-terminal rising melody (M3) is used in tone units (clauses or sentence elements) occurring in a medial position; the melody indicates further continuation of the sentence in subsequent tone units.

For each of the melodies there are (at least) three realization variants. One of the marked variants of the terminal rising melody M2, cadence M2–3, is described by Palková (1994: 313) as marked terminal 'rising' cadence in which the rise characterizing a question is shifted to the first syllable of the rhythm group. Since the result of this shift is in fact a *falling* cadence (see figure under M2–3 below), I refer to it below

as 'falling'. One of the marked variants of the rising melody M3, semicadence M3–3 is described by Palková (1994: 314) as marked non-terminal 'falling' semicadence. I observe Palková's terminology in this case because the semicadence is indeed *falling* (see figures under M3–3a and M3–3b). Rising and rising-falling cadences in yes-no questions are referred to by Krčmová (1995: 51) as 'anticadences'.

M1:
(i) unmarked terminal falling cadence (M1–1)
(ii) marked terminal falling cadence (M1–2)
(iii) marked terminal rising-falling cadence (M1–3)

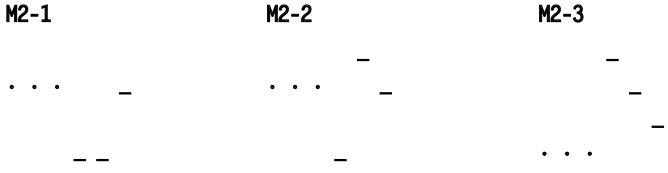
M2:
(i) unmarked terminal rising cadence (M2–1)
(ii) marked terminal rising-falling cadence (M2–2)
(iii) marked terminal falling cadence (M2–3)

M3:
(i) unmarked non-terminal rising semicadence (M3–1)
(ii) marked non-terminal rising semicadence (M3–2)
(iii) marked non-terminal falling semicadence (M3–3)

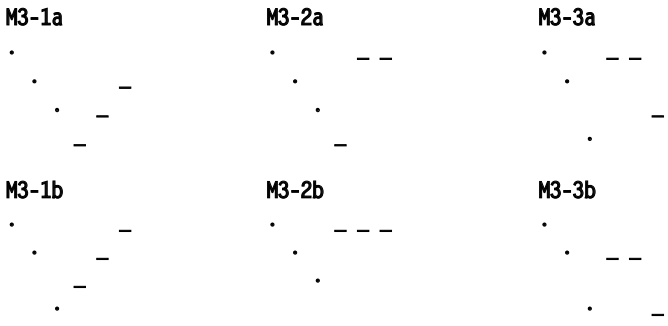
In Czech grammars and studies in intonation, different cadence types are indicated in a graphical manner *below* the text rather than by tonetic marks within the text, as is the case in English. In the examples below, one modification of such a graphical system (based on Palková 1994: 309–315) is used to illustrate the melodies listed above; these examples demonstrate the realizations of one sentence in the different cadence subtypes of M1, M2, and M3. Full stops indicate syllables (stressed or unstressed) preceding the cadence; dashes indicate the syllables of the word (or rhythm group) on which the cadence is realized. The intonation centre is on the first syllable of the cadence.

[11]
Vrátil se do Prahy.
[He-returned (refl.) to Prague.]

[12]
Vrátil se do Prahy?
[Did-he-return (refl.) to Prague?]



[13]
Vrátil se do Prahy, (protože .....)
[He-returned (refl.) to Prague (because .....)]



1.2.5 The prosodic prominence of successive intonation centres

Sequences of intonation centres and their prominence are in Czech studies considered in close connection with the more general questions of functional sentence perspective (FSP) and word order. Word order in Czech is relatively flexible and is determined by the tendency to exhibit a gradual rise in the communicative importance of language units from the beginning to the end of a sentence. The most prominent language unit tends to occur in the final position. In a sentence which is prosodically divided into two or more utterance units that each contain an intonation centre, as well as in an utterance unit containing more peaks of prominence, it is the last one that is considered to be the most prominent. The occurrence of two or more peaks of prosodic prominence within one utterance unit is mentioned by Palková (1994: 290, 305), who provides a description of contextual conditions evoking two peaks of prominence, but does not raise the question of the hierarchy of the two peaks. The examples that Palková (1994: 305) uses (see below), however, suggest that the intonation centre is the one closer to the end of an utterance unit. The two peaks are indicated by quotation marks.

[14]
"Jeden cestoval "vlakem
"druhý přijel "na kole
"třetí dokonce přiletěl vlastní "helikoptérou

["One travelled "by-train
"one came "on a-bike
"the-third-one even came in-his-own "helicopter]

The concept of two peaks of prominence occurring within one tone unit in Czech resembles the concept of compound nuclei in English. The correspondence of the two patterns, however, requires a closer examination of a sufficient number of examples.

1.3 Common features of the English and Czech intonation systems

The chapters above have presented the different approaches of English and Czech scholars to the study of intonation. The two approaches are marked by different levels of refinement in the analysis of prosodic patterns and the use of different methods of transcription.

English prosodic patterns have been studied in detail and refined transcription systems have been developed. English prosodic transcription reflects the four-degree scale of prosodic prominence, i.e. absence of stress, unaccented stress, accented stress, and nuclear stress. The English transcription systems are suitable for the transcription of large text corpora; the tonetic marks are incorporated into the text and do not require extra space. Large text corpora containing prosodic transcription are available for linguistic research, e.g. *A Corpus of English Conversation* (Svartvik and Quirk 1980) and its computerized version, the London-Lund Corpus, or the Lancaster IBM Spoken English Corpus.

Studies in Czech intonation focus on the analysis of the rhythm of speech and the identification of the pitch movement of the most prominent stress in an utterance unit. Less prominent types of stress have not been studied in detail. Czech intonation studies work with a three-degree scale of prosodic prominence, i.e. absence of stress, stress, and intonation centre. Most Czech transcription systems use a graphical method of indicating the pitch of syllables (see section 1.2.4), which requires extra space below the text; the method is therefore not suitable for the transcription of large texts. A more economic transcription system, incorporating tonetic marks in the actual text, has been applied by Müllerová et al. (1992).[3]

In spite of the differences between the two intonation systems, comparison is certainly possible (cf. Chamonikolasová 1997, and 2000). The present analysis draws on the common features of the English and Czech intonation systems as described by Crystal (1969), Cruttenden (1986), O'Connor and Arnold (1973), Daneš (1957), Dokulil (1986), Palková (1994), and Krčmová (1995). The focus of the prosodic analysis is on the identification and description of (i) the basic prosodic unit through which different melodies are realized in both intonation systems and (ii) the most prominent prosodic feature within this unit. The transcription method, which is a modified version of the prosodic transcription used by Cruttenden (1986), will be described in Chapter 3.

The basic unit of speech that the English intonation system works with is the 'tone unit', internally subdivided into prehead, head, nucleus, and tail. A parallel concept in the Czech intonation system is the 'utterance unit' (promluvový úsek, výpovědní úsek), internally subdivided into rhythm groups (přízvukový takt). The English tone unit is identified by the same characteristics as the Czech utterance unit (i.e. the presence of a peak of prominence and identically described signals of unit boundaries, cf. sections 1.1.1 and 1.2.1), but there is no direct correspondence between the internal subdivision of the tone unit and the subdivision of the utterance unit. English studies do not pay as much attention to rhythmicality and the concept of rhythm groups as do Czech studies; and Czech studies in turn do not work with the concepts of prehead, head and tail. The common features of the internal structure of the 'tone unit' and the 'utterance unit' is the presence of the peak of prominence. The identification of the 'nucleus' corresponds exactly to the identification of the Czech concept of the 'intonation centre' or 'cadence'. A close observation of the Czech cadence types (cf. section 1.2.4) suggests that they are identical with the types of English nuclei: the cadence in

3 This transcription, however, is limited to the indication of pauses and of the main direction of pitch movement. No distinction is made between junctural and hesitation pauses, and utterance unit boundaries are not clearly indicated.

melody M1–1, for instance, can be referred to as a low fall, the cadence in melody M1–2 as a high rise; M2–1 contains a low rise, M2–2 a rise-fall, and the cadence in M3–2b represents a level tone. The present analysis will naturally focus on the comparison of the phenomena shared by the two intonation systems, i.e. the segmentation of speech into tone or utterance units and the pitch movement of the nucleus or the cadence. The distribution of the other, less prominent, types of stress will not be studied systematically because there is no clear correspondence between the English and Czech theoretical backgrounds for their analysis. For the sake of clarity, English terminology, i.e. the expressions 'tone unit' and 'nucleus', will in subsequent chapters be applied to the description of both English and Czech materials. The expression 'nucleus' corresponds to 'intonation centre' as described by Daneš (1957) and Krčmová (1995): it denotes the most prominent accent within the *tone unit*. The most prominent accent within the *distributional field* (cf. section 2.1), i.e. Firbas's (e.g. 1992) concept of intonation centre, will be referred to as 'intonation centre nucleus'.

2 The role of intonation in functional sentence perspective

Intonation carries meaning – it signals different degrees of communicative importance of language units and different attitudes of the speaker. English and Czech intonation will be discussed in this study in close relation to the FSP theory developed by Firbas (1980, 1985, 1987, 1990 and 1992) and supplemented by Svoboda (1981, 1987 and 1989). This chapter gives a brief survey of the concepts and principles of FSP that are of major importance for the present analysis. It will focus on the operation of FSP, first in written communication and later in spoken communication. It is in spoken communication that intonation can assert itself as a factor of FSP. The survey will mostly refer to Firbas's book *Functional sentence perspective in written and spoken communication* (Firbas 1992) because it provides an extensive summary of the FSP theory as adopted by the 'Brno School'.

2.1 The sentence as a field of distribution of degrees of communicative dynamism

Firbas views a sentence as a field of distribution of degrees of communicative dynamism (CD) over the sentence elements. According to Firbas (1992: 7), communicative dynamism "is an inherent quality of communication and manifests itself in constant development towards the attainment of a communicative goal; in other words, towards the fulfilment of a communicative purpose. Participating in this development, a linguistic element assumes some position in it and in accordance with this position displays a degree of communicative dynamism." Firbas (1992: 8) defines the degree of communicative dynamism as "the relative extent to which a linguistic element contributes towards the further communication." The degree of CD of an element (relative to the degrees of CD of the other elements within the same sentence) is determined by the interplay of FSP factors. At the level of written language, it is determined by the linear modification factor, the semantic factor, and the contextual factor. In spoken language, the interplay of FSP factors is joined by intonation.

2.2 The non-prosodic factors of FSP

2.2.1 The linear modification factor

The non-prosodic factors of FSP are hierarchically ordered. The lowest in rank is the linear modification factor. Linear modification operates within the system of FSP and, at the same time, within the system of word order. It is one of the FSP factors co-determining the degrees of CD of the elements of a sentence and it is one of the word-order principles (referred to by Firbas 1992: 118, 120, 128 as the FSP-linearity principle) co-determining the actual position of the elements in a sentence. Bolinger, in his paper 'Linear modification' (1952: 1125), claims that "gradation of position creates gradation of meaning when there are no interfering factors". According to Firbas (personal communication), the theory of FSP interprets the gradation of meaning as an essential property of the development of the communication. In developing the communication, the meanings continually move closer to the high point of the communication. In gradually moving closer to this point, which signals the completion of the message and

in this way fulfils the language user's communicative purpose, the meanings gradually gain in communicative value (cf. Firbas 1992: 105) in regard to the development of the communication. In doing so, they differ in the extent to which they contribute towards the further development (the dynamics) of the communication. They show different degrees of communicative dynamism (CD).

All Indo-European languages display a strong tendency to allow linear modification to assert itself, though not to the same extent. If fully implemented, linear modification induces the sentence elements to show a gradual rise in CD in the direction from the beginning of the sentence to the end. Firbas (1992: 10) refers to such an arrangement as the basic distribution of CD. In terms of word order principles, linear modification operates as the FSP linearity principle. In Czech, the FSP linearity principle has become the leading principle of word order. The word order location with the most dynamic element in the final position, i.e. the objective word order, is perceived as unmarked; the subjective word order with the most dynamic element at the beginning of a sentence is perceived as marked (emotionally or otherwise). In English, the leading word order principle is the grammatical principle; an English sentence first has to satisfy the requirements of ordering individual sentence elements in accordance with their syntactic functions (subject – verb – complement – object – adverbial). Under certain conditions, observation of the grammatical principle is impossible without violating the FSP linearity principle; if the highest degree of CD within the distributional field of a sentence is carried by the subject, then the sentence will start with the most dynamic element. The occurrence of the most dynamic element at the beginning of a sentence is not perceived as marked in English. Marked word order in English is that which deviates from the requirement of the leading, i.e the grammatical, principle (cf. Firbas 1992: 122). The examples below demonstrate the difference between Czech and English in regard to the operation of the linear modification factor. Both sentences are unmarked. The most dynamic element in the English sentence, the subject *An elderly woman*, occurs in the initial position; its equivalent in the Czech sentence, *starší paní*, occupies the final position.

[15]
There was a knock at the door. An elderly woman entered the room.

[16]
Ozvalo se zaklepání. Do pokoje vstoupila starší paní.
[Sounded (refl.) a-knock. Into the-room entered an-elderly woman.]

2.2.2 The contextual factor

The most powerful factor of FSP, superior to both the linear modification factor and the semantic factor, is the contextual factor. Context is a very complex phenomenon closely related to the concepts of given (old, context-dependent) information and new (context-independent) information. Firbas (1992: 21–40) introduces the concept of the immediately relevant verbal and situational context and the concepts of retrievability and irretrievability from the immediately relevant context. These concepts are of major importance for FSP theory because they play an important role in the process of the distribution of degrees of CD over the sentence elements. The immediately relevant context is a very narrow conception of context; it represents only a fraction of the en-

tire verbal context and the situational context accompanying it, which are embedded within a still larger context of human knowledge and experience.

Questions concerning the complexity of context and context dependence have been discussed extensively in linguistics and different scholars have different views of phenomena related to context. Firbas's conception of given and new information is narrower than Chafe's (1976, 1994, and 1996) conception, for instance. Chafe's criterion for assessing the status of a piece of information as given or new is based on the assumption of the speaker about whether or not the information is active in the listener's consciousness.[4] Firbas's criterion is the actual presence of the information in the immediately relevant (i) verbal and/or (ii) situational context. A piece of information is old, context-dependent, or retrievable only if it is expressed in the relevant verbal context (i.e. if it was mentioned in the preceding text within the retrievability span; see Firbas 1995), or if its referent is actually present in the situational context. As to the immediately relevant verbal context, according to Firbas (1992: 23–31, 1995: 17–45), the retrievability span is usually not longer than approximately six to eight sentences; this is usually the stretch of text after which an element becomes irretrievable if not re-expressed. The element then remains present in the wider verbal context extending beyond the immediately relevant context. The entire preceding verbal context is naturally one of the sources of knowledge shared by the speaker and the listener. Firbas's study of co-referential strings (i.e. sequences of co-referential elements in a communication) suggests that co-referential elements are usually not separated from each other by more than three sentences (three distributional fields; cf. Firbas 1995: 39). An inquiry into the hierarchy of activation in the process of natural language understanding carried out by Hajičová and Vrbová (1982) does not seem to be in disagreement with Firbas's observation concerning members of co-referential strings. Firbas's concept of context dependence and Sgall, Hajičová, and Panevová's (1986) concept of contextual boundness are closely related, even if Firbas's concept is much narrower. A contextually bound element is not always retrievable from the immediately relevant context; if a contextually bound element is 'activated' at a moment when it is no longer retrievable from the immediately relevant context, it is identified by Firbas as context independent. It will be demonstrated later that context independence and thematicity are not mutually exclusive categories in Firbas's theory of FSP. Below are examples of context dependent and context-independent elements.

[17]
Na dálnici D1 došlo k vážné dopravní nehodě.
[On motorway D1 came about a-serious traffic accident.]

[18]
A serious accident happened on the D1 motorway.

All elements of [17] and [18] above are context-independent: the sentences represent an introduction to an item from a news broadcast; at the moment of their utterance, none of the elements can be retrieved from the immediately relevant verbal context, and neither can they be retrieved from the immediately relevant situational context. The information

4 He considers given ideas as *active* and new ideas as in *inactive*. In addition to given and new ideas, he distinguishes 'accessible' ideas, which are *semi-active* (Chafe 1994).

represented by 'D1 motorway' is part of the general experiential context shared by the speaker (the TV or radio announcer) and the community of listeners for whom the news is being broadcast. It is, however, irretrievable from the immediately relevant context just as are the other elements in the sentence because at the moment of the opening of the utterance there is no signal of what the news is going to be about. The listener expects that something has happened or is going to happen, but does not know where and what. Though the elements of the sentence do not differ in regard to context dependence, they carry different degrees of CD. The semantic factor defines *serious accident*, *k vážné dopravní nehodě* i.e. what happened, as being more dynamic than *on the D1 motorway*, *na dálnici D1*, i.e. where the accident happened (cf. Firbas 1992: 59–65). This distribution of CD is further supported by word order in the Czech sentence: the elements are arranged in accordance with a gradual rise in CD, which is the result of the operation of the FSP linearity principle. In the English sentence, the FSP linearity principle does not assert itself, because the grammatical principle plays a more dominant role.

[19]
[Mary went downtown.] She bought a present for her daughter.

Sentence [19] above contains both context-dependent and context independent elements. The element *she* is context-dependent because it can be retrieved from the immediately relevant context provided by the preceding text. The elements *bought*, *a present* and *for her daughter* are context-independent because they cannot be retrieved from the immediately relevant context. The element *For her daughter* is heterogeneous in regard to context dependence: it contains a context-dependent pronoun *her*, related to *she/Mary*, and context-independent elements *for* and *daugther*; in the narrow conception of retrievability within Firbas's FSP theory, *for her daughter* is interpreted as context-independent because the unit as a whole cannot be retrieved from the immediately relevant context.

[20]
[Is he going by bus or by train? -] He's going by train.

In sentence [20] above, all elements except *by train* are context-dependent because they were mentioned it the preceding text. The element *by train* was also mentioned and therefore a part of the information it carries is also context-dependent. The act of selecting *by train* from the two options, however, is not retrievable from the immediately relevant context, since the context does not indicate in advance which choice will be made. Owing to the dominant irretrievable character of the 'outcome of a selection', the element expressing it operates as if it were entirely context-independent (cf. Firbas 1995: 22–3).

Sentences [17]/[18], [19] and [20] above differ in their contextual conditioning. They are examples of a semantic and syntactic sentence structure at two different instance levels (see Firbas 1979: 45, Firbas 1992: 111, 164):
(i) the basic instance level: all elements are context independent and the degrees of CD are determined by the interplay of the semantic factor and the linear modification factor (sentence [17]/[18])
(ii) the ordinary instance level: one or more elements are context-dependent, other elements are context-independent; the degrees of CD are determined by the interplay of all three factors (sentence [19])

An extreme type of ordinary instance level is illustrated by sentence [20]. With the exception of two features, this sentence conveys context-dependent information: *by train* conveys an additional piece of irretrievable information, i.e. the outcome of a selection; and the temporal and modal exponents of the verb establish a link between the context dependent and context-independent information. This link is a piece of irretrievable information sui generis (see Firbas 1992: 90).

2.2.3 The semantic factor

In the hierarchy of FSP factors, the semantic factor stands between the linear modification factor and the contextual factor. The degree of CD of an element is co-determined by its semantic character and the character of its semantic relations to other elements. Firbas has analyzed the semantic content of the verb and its semantic relations to the other sentence elements and has made (1992: 41–87) the following observations concerning the distribution of degrees of CD over the elements. The formal signals of temporal and modal indication within the finite verb, i.e. the temporal and modal exponents of the verb (=TMEs), convey a medium degree of CD, irrespective of the position of the verb in a sentence, unless context (the dominant factor) determines the CD distribution otherwise. The degree of CD of the notional component of the verb (which is a separate communicative unit, see below) depends on the semantic relations within the sentence. In the absence of successful competitors to the verb (i.e. more dynamic elements), the notional component of the verb completes the development of the communication within the distributional field, e.g.

[21]
And then he left.

[22]
A pak odešel.
[And then he-left.]

In the presence of a successful competitor in the form of a more dynamic context-independent element, the notional component of the verb carries a medium degree of CD, higher than the TMEs, but lower than the degree carried by the competitor. In examples [23] and [24], for instance, the message is completed by a successful competitor – an adverbial phrase specifying the time of departure.

[23]
He left at five o'clock.

[24]
Odešel v pět hodin.
[He-left at five o'clock.]

With respect to different dynamic semantic functions of the verb, Firbas (1992: 66–87) distinguishes two types of dynamic semantic scales: the presentation scale and the quality scale. In each sentence, the notional component of the verb performs either the function of presenting a phenomenon or the function of expressing the quality of a quality bearer. In the presentation scale, the verb 'perspectives'[5] the communication towards the phenomenon presented by the subject. In the quality scale, it

5 A term consistently applied by Firbas in this connection in his later works.

perspectives communication towards the quality ascribed to the subject or beyond this quality towards its specification. The expressions 'presentation' and 'quality' have to be understood in the widest sense of the word; most verbs are capable of performing two functions and may occur in either of the semantic scales. In sentences containing a copula or a copula-like verb (e.g. feel, seem, etc.), the copula or the copula-like verb is classified as an element ascribing a quality (AofQ) to the quality bearer; the quality itself (Q) is then expressed by a non-verbal element. The two dynamic semantic scales are represented by two different sets of dynamic functions (based on Firbas 1992: 66–87):

The presentation scale:
Setting – Presentation of Phenomenon – Phenomenon Presented
(Set) (Pr) (Ph)

The quality scale:
Setting – Bearer of Quality – Ascription of Quality – Quality – Specification – Further Specification
(Set) (B) (AofQ) (Q) (Sp) (FSp)

A modified type of presentation scale, containing Sp in addition to Set, Pr, and Ph, is presented in Chamonikolasová and Adam (2005).

The items of the two sets are arranged in accordance with a gradual rise in CD from the beginning to the end of the sentence; the scales represent the interpretative, not the actual linear, arrangement of elements and their functions. The actual linear arrangement may coincide with the interpretative arrangement as in examples [25], [27] and [28], or it may be deviate from it as in examples [26], [29] and [30]. Boundaries between elements performing the different dynamic semantic functions are marked with a vertical line.

[25]

Na obzoru	se objevil	mrak.
Set	Pr	Ph

[On the-horizon (refl.) appeared a-cloud.]

[26]

A cloud	appeared	on the horizon.
Ph	Pr	Set

[27]

Letos	Brownovi	strávili	dovolenou	ve Španělsku.
Set	B	Q	Sp	FSp

[This-year the-Browns spent their-holidays in Spain.]

[28]

This year	the Browns	spent	their holidays	in Spain.
Set	B	Q	Sp	FSp

[29]

Tom	dnes ráno	uzavřel	smlouvu	s holandskou společností.
B	Set	Q	Sp	FSp

[Tom this morning made a-contract with a-Dutch company.]

[30]

Tom	made	a contract	with a Dutch company	this morning.
B	Q	Sp	FSp	Set

The examples above contain the full sets of dynamic semantic functions that can occur in a sentence (except AofQ which is only realized by copulas). Some of the functions, however may be left unimplemented. The sentences below do not contain any elements which would perform the functions of a setting or that of a further specification.

[31]

Father	arrived.
Ph	Pr

[32]

Mary	is watching	TV.
B	Q	Sp

According to Firbas (1992: 42–3), the presentation scale and the quality scale may be combined into one. Below is the interpretative arrangement of the combined scale in its full realization (with AofQ omitted).

Set – Pr – Ph – B – Q – Sp – FSp

Some of the elements of the combined scale may be ellipted or may fuse. The sentence below is an example of the ellipsis of Pr and the fusion of Ph and B. (The quality bearer is ascribed a quality without having been introduced into the context as a phenomenon occurring on the scene.)

[33]

V roce 1620	skupina puritánů	odplula	do Ameriky	v lodi zvané Mayflower.
Set	B	Q	Sp	FSp

[In 1620 a-group of-Puritans set-sail for America in a-ship called The Mayflower.]

In a modified conception of dynamic semantic scales presented in Chamonikolasová (2005), sentences with fused Ph and B and ellipted Pr are dealt with as representations of the quality scale; this type of the combined scale does not differ structurally from the regular quality scale. Another type of combined scale, represented by sentences with fused Ph and B, and ellipted Q (not ellipted Pr), is regarded as an 'extended presentation scale'.

Examples [15], [18], [26], [30], [31] above, in which the actual linear order of elements and the interpretative order (which reflects a gradual rise in CD) do not coincide, demonstrate the superiority of the semantic factor to the linear modification factor. An element performing a more dynamic function carries a higher degree of CD than an element performing a less dynamic function even if in actual linear order, the less dynamic element is closer to the end of the sentence.

2.3 Communicative units

Within the distributional field of a sentence (simple or complex), communicative dynamism is distributed over the sentence elements. According to Svoboda (1968: 49–101) and Firbas (1992: 67–87), the syntactic sentence constituents serve as communicative

units carrying different degrees of CD. Each syntactic sentence constituent (whether expressed by one word or a whole clause) corresponds to one communicative unit, except for the predicative verb, which splits into two communicative units. The categorial modal exponents of the finite verb invariably fulfil the function of transition proper (Firbas 1992: 71–3, 89–93). Transition proper carries a medium degree of CD in relation to the rest of the communicative units in the same distributional field; units carrying a lower degree of CD form the thematic part of the sentence and units carrying a higher degree of CD form, together with the transition proper, the non-thematic part of the sentence. The function of the notional component of the verb is determined by the interplay of factors of FSP as either non-thematic, or (less frequently) thematic (see below).

2.3.1 Thematic units

Within the communicative field of a sentence, thematic units provide a foundation for the message to be completed in the sentence. The foundation may be expressed by one or more elements of the following types:

(i) context-dependent B-elements
(ii) context-dependent Set-elements
(iii) context-independent Set-elements
(iv) context-independent B-elements
(v) any other elements that are context-dependent and in consequence have had their dynamic semantic status reduced to that of a setting.

According to Svoboda (1981: 5–6 and 1983: 49–85) and Firbas (1992: 80–81), the thematic elements perform different functions. In fully implemented themes, the least dynamic foundation-laying elements perform the function of theme proper (ThPr); the most dynamic elements within the thematic sphere of the sentence perform the function of diatheme (DTh). Theme-proper *oriented* elements and diatheme-*oriented* elements rank between ThPr and DTh. In this study, the differences between themes proper and theme-proper oriented themes, and diathemes and diatheme-oriented themes will not be taken into consideration, and all thematic elements will be classified as either theme proper or as diatheme. Theme-proper oriented themes are included in the group of themes proper, diatheme-oriented themes in the group of diathemes. The function of ThPr is expressed by context-dependent elements which are firmly established in the thematic layer of the utterance, i.e. have already occurred in a thematic function in the immediately relevant context. The function of the diatheme is performed by context-dependent elements which were only introduced in the immediately relevant context as non-thematic elements and have not yet performed a thematic function and by all foundation-laying context-independent elements.

2.3.2. Transitional units

Transitional units (see Firbas 1992: 69–79) belong to the non-thematic part of the communicative field of the sentence. This part builds up the message upon the foundation provided by the theme. It consists of the transition and the rheme. In the former an important role is played by the categorial exponents of the verb – those of tense, mood, person, number, and polarity (positive or negative) – which have come to be regarded

as one communicative unit. It is especially through the exponents of tense and mood (TMEs) that all categorial exponents begin constructing the core upon the foundation and in this way provide a link between the theme and the non-theme. Performing this function, they act as transition proper (TrPr). They do so invariably. Apart from this function, the categorial exponents can simultaneously display thematic or rhematic functions.[6] The most dynamic element of the transitional sphere is the transition (Tr), which is expressed by the notional component of the verb or (less frequently) a nominal part of the predicate. The notional component of the verb is less stable in regard to the performance of communicative functions than the TMEs; under certain conditions, the notional component of the verb leaves the transitional sphere and completes the message as the most dynamic element of the distributional field (cf. [21] and [22] in section 2.2.3). In special cases, the nominal component of the verb performs a thematic function. In addition to TrPr and Tr, the transitional sphere contains transition proper oriented elements[7] which, through their temporal and/or modal features, come close to the TMEs. Transition proper oriented elements are especially adverbials of indefinite time and sentence adverbs. In this study, transition proper oriented elements and transitions proper will be treated as one group referred to as TrPr.

The transitional sphere of the communicative field is provided by the following elements (cf. Firbas 1992: 72):

(i) the TMEs of the verb
(ii) non-verbal elements expressing temporal and modal features similar to TMEs
(iii) AofQ-elements (copulas and copula-like expressions)
(iv) Q-elements in the presence of Sp-elements
(v) Pr-elements

Elements belonging to categories (i) and (ii) perform the function of TrPr; elements of categories (iv) and (v) perform the function of Tr; elements of category (iii) perform both functions (TrPr and Tr).

2.3.3 Rhematic units

Rhematic units exceed the transitional units in their degrees of CD. The most dynamic element of the rhematic sphere and of the whole distributional field of a sentence is the rheme proper (RhPr). Any elements carrying a higher degree of CD than Tr and a lower degree than RhPr are denoted as rheme (Rh). Through the interplay of FSP factors, an element can become rhematic if it conveys entirely irretrievable information or if in addition to retrievable information, it contains irretrievable information that predominates.[8] The rhematic sphere of the distributional field is provided by the following elements:

---

6 For a detailed treatment of the multifunctional character of the verbal categorial exponents see Firbas 1992: 70–1, 88–93, 100.

7 The concept of the transition proper oriented elements, which was introduced by Svoboda, is discussed in greater detail in Firbas 1992: 79.

8 Different types of additional predominating irretrievable information are discussed in Firbas 1995: 22–3. For instance, a personal pronoun, which normally conveys retrievable information, can

(i) Ph-elements
(ii) Q-elements in the absence of Sp-elements
(iii) Sp-elements
(iv) FSp-elements

The common feature of all rhematic units is context independence. In this respect, the rhematic sphere differs from the thematic sphere, which contains both context dependent and context independent elements. Context dependent elements always belong to the thematic sphere of the sentence; context-independent elements may belong to any of the three spheres of the sentence – they may be rhematic, transitional, or thematic.

2.3.4 The hierarchy of communicative units and the scale of dynamic semantic functions

The interpretative arrangement of the thematic and non-thematic (transitional and rhematic) communicative units – starting from the unit carrying the lowest degree of CD – is the following.

ThPr – DTh – TrPr – Tr – Rh – RhPr

The thematic and non-thematic functions need not all be implemented within one sentence. Two of them, however, must always be present: the function of RhPr and of TrPr (see Svoboda 1983: 80, Firbas 1992: 93). In most sentences, the starting point of the message (understood in terms of the interpretative arrangement) is a thematic element, irrespective of its actual position. In the absence of any thematic element, the starting point is provided by TrPr. The high point of the message is provided by RhPr, an element which completes the message of a sentence and which has to be present in all communicative fields (at least those that are perceived as complete).

The examples below illustrate the hierarchy of communicative units and the correlation between the scale of thematic and non-thematic functions and the scale of dynamic semantic functions (cf. section 2.2.3). Communicative units conveying context-dependent information are indicated as *D*, units conveying context-independent information as *I*.

[34]

Last night	John	went out	with Alice.
Set	B	Q	Sp
DTh	DTh	TrPr+Tr	RhPr
I	I	I	I

[35]

He	would have preferred	to be with Maggie
B	Q	Sp
ThPr	TrPr+Tr	RhPr
D	I	I

become irretrievable and rhematic if, under particular conditions, it is contrasted with another element.

[36]

but	Maggie	didn't want to go	because she wanted to watch the Davis Cup on TV.
	B	Q	Sp
TrPr	DTh	TrPr+Tr	RhPr
	D	I	I

[37]

She	is	a big tennis fan
B	AofQ	Q
ThPr	TrPr+Tr	RhPr
D	I	I

[38]

and	she	never misses	any opportunity to see an interesting match.
	B	Q	Sp
TrPr	ThPr	TrPr+Tr	RhPr
	D	I	I

[39]

Alice	doesn't care	about sports.
B	Q	Set
DTh	TrPr+RhPr	DTh
D	I	D

[40]

She	likes	pubs and discos
B	Q	Sp
ThPr	TrPr+Tr	RhPr
D	I	I

[41]

and	she	would never stay	at home	when she could go out with friends.
	B	Q	Sp	FSp
TrPr	ThPr	TrPr+Tr	Rh	RhPr
	D	I	I	I

Notes on the interpretations of the sentences:
[34]:
Sentence [34] is the opening of a passage and therefore all its elements are context-independent. If the sentence were a reaction to e.g. *Well, tell me what happened to John last night,* the elements *Last night* and *John* in [34] would be interpreted as context-dependent (D).

[36], [38] and [41]:
The conjunctions *but* and *and* perform the function of a hyper-clausal transition proper or hyper-clausal transition proper oriented transition (cf. Svoboda 1989: 117). They provide a link between two coordinate clauses of a compound sentence.
[39]:
The information conveyed by the element *about sports* is in regard to the immediately relevant context heterogeneous: it is partly irretrievable ('sports in general' have not been mentioned) and partly retrievable (a particular kind of sport has been discussed).

The retrievable feature seems to be dominant and the element is therefore interpreted as context-dependent. It performs the function of a subject-object diathematic setting (cf. Svoboda 1981: 79–86). The notional component of the verb *care (about)* completes the message and performs the function of RhPr.

2.4 The prosodic factor of FSP

The preceding sections have illustrated the role of the non-prosodic factors of FSP in the distribution of communicative dynamism over the communicative units of a sentence. Studies in intonation mentioned in Chapter 1 (Cruttenden 1986, O'Connor and Arnold 1973, Crystal 1969, Palková 1994, Daneš 1957, Dokulil 1986, Krčmová 1995, and Firbas 1972 and 1992) suggest that there is a close relationship between the degrees of communicative dynamism (communicative importance) and degrees of prosodic prominence. Firbas (1992: 143–214, 1985 and 1987) studied the relationship between the distribution of degrees of communicative dynamism (CD) as determined by the non-prosodic FSP factors and the distribution of degrees of prosodic prominence (PP). In general, he distinguishes three types of relationship between the CD distribution as determined by the non-prosodic factors of FSP (the non-prosodic distribution of CD) and the distribution of PP:

(i) perfect correspondence
(ii) selective non-reevaluating intensification
(iii) re-evaluating intensification.

In perfect correspondence (i), intonation reflects the distribution of degrees of CD as determined by the non-prosodic FSP factors. Perfect correspondence includes cases of *non-selective*, non-reevaluating prosodic intensification (see Firbas 1992: 154–156) consisting in the use of a marked tune. The intensification affects the neutral relationship between the non-prosodic CD distribution and the PP distribution, but it does not produce a deviation from their perfect correspondence. It does, however, produce a rise in CD. In fact, all types of prosodic intensification do so (see Firbas 1992: 155, 157, 160–1). Conveying the speaker's attitudinal commentary on the utterance (cf. Daneš 1987: 19–20), prosodic intensification offers information sui generis, which naturally participates in the development of the communication and hence additionally raises the degrees of CD (Firbas 1992: 147). *Selective* non-reevaluating intensification (ii) and re-evaluating intensification (iii) represent deviations from the perfect correspondence between the two distributions. The selective *non-reevaluating* intensification (ii) does not affect the theme-rheme relationship: an element determined by the non-prosodic CD distribution as thematic is prosodically intensified but remains within the thematic sphere of the distributional field. Under *re-evaluating* intensification (iii), an element determined by the non-prosodic CD distribution as non-rhematic receives the most prominent accent within the distributional field (i.e. comes to bear the intonation centre) and becomes rhematic. Another element within the same distributional field – determined by the non-prosodic distribution as rhematic – appears in a post-intonation centre prosodic shade and is re-evaluated to a thematic element.

The three types are illustrated by examples [42] (O'Connor and Arnold 1973: 275), [43] (LLC: S.1.6.: tone unit no. 599) and [44] (O'Connor and Arnold 1973: 275) below.

The examples are accompanied by an indication of the distribution of CD as determined by the interplay of the non-prosodic FSP factors (first line) and the distribution of CD as determined by the interplay of non-prosodic and prosodic FSP factors (second line). The marks "\" and "\/" denote nuclei, " ' " accented stress (head stress), and "_" denotes unaccented stress.

(i) perfect correspondence:

[42]

[But didn't you say your father was teaching her? - He was.]			
But	he	'couldn't 'stand	the \pace.
	B	Q	Sp
	ThPr	TrPr+Tr	RhPr
	ThPr	TrPr+Tr	RhPr

(ii) non-reevaluating intensification:

[43]

[but Joseph comes along]			
and	\/he	'smokes	like a \chimney.
	B	Q	Sp
	ThPr	TrPr+Tr	RhPr
	DTh	TrPr+Tr	RhPr

(iii) re-evaluating intensification:

[44]

[You mean she really does drive too fast?]		
\/I'	ll say	she _does!
B	Q	Sp
ThPr	TrPr+Tr	RhPr
RhPr	TrPr+Tr	DTh

In sentence [42], the distribution of degrees of PP corresponds to the distribution of CD as determined by the non-prosodic factors. The least dynamic element *he* is unstressed. The predicative verb *couldn't stand* carries a higher degree of CD (because it is a context-independent quality of *he*) and a higher degree of PP (an accented stress). The specification of the quality *the pace*, which according to the non-prosodic factors of FSP carries the highest degree of CD, is also the most prominent element prosodically. Its prominence is signalled by the nucleus.

According to the non-prosodic factors of FSP, the interpretative arrangement of the communicative units in sentence [43], starting from the one carrying the lowest degree of CD, is 1. *he* (Bearer of quality), 2. *smokes* (Quality), 3. *like a chimney* (Specification). In a perfect correspondence between the non-prosodic CD distribution and the PP distribution, (as in [42]), the communicative units would carry the following degrees of PP: 1. absence of stress or unaccented stress, 2. accented stress, 3. nucleus. Such perfect correspondence is impaired in [43] by the intensification of the bearer of quality *he*. *He* carries a nucleus and is thus prosodically more prominent than the quality element *smokes*. This intensification is non-reevaluating because it does not reverse the theme-rheme relation within the sentence. The nucleus on the specification *like a chimney* is more prominent than the nucleus on the context-dependent element *he*. The element *like a chimney* carries a higher degree of PP and a higher degree of CD as

determined by the non-prosodic FSP factors and in consequence performs the function of RhPr. The intensified quality bearer *he* remains within the thematic sphere of the sentence. Compared to the unstressed quality bearer functioning as ThPr in [42] (*he*), the intensified quality bearer in [43] (\/*he*) carries a higher degree of CD and performs the function of DTh.

The intensification in [44] produces a stronger deviation from the perfect correspondence between the non-prosodic CD distribution and the PP distribution than the intensification in [43]. It affects the theme-rheme relationship within the sentence. The quality bearer *I* displays the only nucleus and hence the most prominent prosodic feature within the distributional field of [44] and is re-evaluated from a thematic unit (a unit determined by the non-prosodic FSP factors as ThPr) into a rhematic unit (a unit determined by the interplay of all FSP factors as RhPr). The specification *she does* is re-evaluated from a rhematic unit (determined non-prosodically as RhPr) into a thematic unit (determined by the interplay of all FSP factors as DTh). As a result of prosodic intensification, the sentence is emotively marked. The emotive attitude to the content of the sentence is irretrievable from the immediately relevant context and it is the expression of this irretrievable piece of attitudinal information that enables the otherwise dynamically weak element to become the RhPr of the sentence (cf. Firbas 1992: 159–172).

3 Analysis of English and Czech intonation

The present study of English and Czech intonation focuses on five areas: the length of the tone unit, the position of the nucleus in a tone unit, the word class functions of the nucleus bearers, the FSP functions of the nucleus bearers and the pitch patterns of the nuclei. These phenomena were examined in a corpus of four spoken texts. Selected parts of these texts, including their prosodic transcriptions and the interpretations of the examined phenomena, are presented in the Appendix.

3.1 Description of the research material

The corpus analyzed contains parallel English and Czech dialogues, one pair of scripted and one pair of non-scripted texts. The scripted texts are the original Czech version of the play *Protest* by Václav Havel (1992) and its English translation by Věra Blackwell (Havel 1990), as they were broadcast by Czech radio and by BBC radio. The non-scripted texts are one non-surreptitiously recorded dialogue (dialogue JP122) from the Corpus of Spoken Czech (a subcorpus of the Czech National Corpus compiled at Charles University), and one surreptitiously recorded dialogue (dialogue S.1.6.) from the London-Lund Corpus (the computerized version of *A Corpus of English Conversation*, Svartvik, J. Quirk, R., 1980), published in the ICAME Collection of English Language Corpora (ICAME 1991).

Of the four texts, only one – dialogue S.1.6. from the London-Lund Corpus – included prosodic transcription containing tonetic marks based on the system developed by Crystal (cf. section 1.1). The other three texts were given to the author by DILIA, the Jan Hus Educational Foundation, and the Institute of the Czech National Corpus of Charles University in the form of audio tape recordings, which had to be transcribed before any analysis could begin.[9] The focus of the prosodic transcription was the segmentation of the texts into tone units and the location of the nucleus as the most prominent accent in a tone unit. Less prominent accents were noted as well, but their occurrence was not studied in detail and will be discussed only marginally.[10] The transcription was carried out by the author of this study, aided by two consultants who helped to identify tone unit boundaries and nucleus position in dubious cases.

3.1.1 Scripted texts (Protest-Cz and Protest-En)

The choice of the text of *Protest* and its English translation was motivated by the need for a secure basis for comparison in the form of semantically equivalent (or nearly equivalent) texts. In order to achieve a high degree of parallelity, all sections of the

9 It was necessary to provide not only the prosodic, but also the orthographic transcription. The recordings of *Protest* in both language versions deviated from the published book versions considerably, and there were minor deviations from the script provided by the Institute of the Czech National Corpus in the case of dialogue JP122.

10 A number of problems concerning the occurrence of less prominent accents and stresses (cf. 3.2.1 (iii)) have to be solved before a detailed comparison of their occurrence in English and Czech can be carried out.

two texts that did not have an equivalent passage in the other text were excluded from analysis. The analysis covers the first half of the entire text of each version. Examples of the prosodic transcriptions of the texts and an explanation of the tonetic marks are presented in section 3.2.1 below. The Czech version of the text is referred to as *Protest-Cz*, the English version as *Protest-En*.

Protest-Cz (after the exclusion of sections that do not have a counterpart in *Protest-En*) consists of 2014 words in 505 tone units. *Protest-En* (after the exclusion of the sections that do not have a counterpart in *Protest-Cz*) consists of 2562 words in 540 tone units.

3.1.2 Non-scripted texts (Dialogue-Cz and Dialogue-En)

In order to obtain data from natural speech, two (non-equivalent)[11] natural English and Czech dialogues sharing important characteristics were selected for the analysis: the speakers in each dialogue are a male and a female academic and the topic of conversation is related to university study. Both dialogues are non-scripted. The texts differ in that the English dialogue S.1.6. from the London-Lund Corpus was recorded surreptitiously (in 1964), while the Czech dialogue JP122 (recorded in the early 1990s) is, like all the material in the Czech National Corpus, non-surreptitious. Surreptitious Czech dialogues are not available. The analysis covers the first half of each of the non-scripted texts. Examples of the transcription of dialogues S.1.6. and JP122 are given in sections 3.2.1 and 3.2.2 below. Dialogue S.1.6 is referred to as *Dialogue-En*, JP122 as *Dialogue-Cz*.

Dialogue-Cz and *Dialogue-En* each consist of 521 tone units; *Dialogue-Cz* contains 2216 words and *Dialogue-En* 2188 words.

3.2 Prosodic transcription

3.2.1. Transcription of Protest-Cz, Protest-En and Dialogue-Cz

The system of prosodic transcription applied in *Protest-Cz*, *Protest-En* and *Dialogue-Cz* indicates (i) tone unit boundaries, (ii) the position and pitch direction of the nucleus, (iii) the position of non-nuclear accented stresses, and (iv) the occurrence of hesitation pauses. In the examples below illustrating the notation, the nucleus bearing words are capitalized.

```
30900,S,jo ¦nedávno jsme /ČETLI#
31000,S,s /ŽENOU#
31100,S,¦to . ¦to z toho \PIVOVARU#
31200,S,\MOC jsme se ¦pobavili#
31300,V,to mě \TĚŠÍ#
31400,S,¦bohužel jsme ale měli ¦velice ¦špatnou \KOPII#
31500,V,to mě \MRZÍ#
31600,S,je to ¦skutečně . \BRILANTNÍ ¦\dílko#
31700,S,jenom ten ¦\konec se mi . ¦zdál být ¦trošku . \NEJASNÝ#
31800,S,¦chtělo by to . ¦dotáhnout k ¦nějaké . ¦jednoznačnější \POINTĚ#
31900,S,¦vy na to přece \MÁTE#
```

11 Semantically equivalent natural (non-scripted) spoken texts in two languages do not exist.

```
30911,S,my ¦wife and ¦I ¦read the ¦one about the \BREWERY the other ¦/day#
31200,S,we ¦thought it was \VERY amusing#
31300,V,oh I'm \GLAD#
31400,S,un¦fortunately we were ¦given a ¦rather ¦bad \COPY#
00000,S,but#
31500,V,oh I'm \SORRY#
31600,S,you know it's a it's a ¦really ¦\brilliant little \PIECE#
00000,S,I \MEAN it#
31700,S,but the ¦=ending ¦seemed . a bit UN\/CLEAR#
31800,S,the whole ¦thing ¦needs to be ¦brought to a more. ¦straight¦forward CON\CLUSION#
00000,S,\THAT'S ¦all#
31991,S,@ it is ¦no \PROBLEM#
31992,S,you can \DO it#
```

(i) tone unit boundaries
Tone unit boundaries are indicated by the symbol "#". Each tone unit has its own number and extends over one line. There is a tone unit boundary at the end of each line of the text.

(ii) the nucleus
The system of indicating nuclei is a simplified version of the system used by Cruttenden (1986) and O'Connor and Arnold (1973). A mark indicating the pitch direction of the nucleus is placed before the most prominent syllable in a tone unit. Since word stress in Czech is fixed on the first syllable of a word, the mark for the nucleus is always placed *before* the prosodically most prominent word (e.g. 311 *PIVOVARU*) while in English it often occurs *inside* the most prominent word (e.g. 31700 *UN\/CLEAR*). The text contains five different marks for pitch direction (the mark for the 'level' used by Cruttenden and O'Connor and Arnold is '>'; the mark used here (=) corresponds to the notation in the *London-Lund Corpus* and was chosen to make the transcription of *Protest-Cz*, *Protest-En* and *Dialogue-Cz* compatible with the transcription of *Dialogue-En*:

fall	\
rise	/
fall-rise	\/
rise-fall	/\
level	=

The nucleus is usually, but not invariably, the last accented stress of a tone unit. (Situations in which the nucleus is other than the last accented stress are described in sections 1.1.4 and 1.1.5.) A clear distinction between a nucleus and a non-nuclear accented stress is made by use of the "pipe" symbol (¦), which precedes all non-nuclear accented stresses (see (iii) below).

The transcription of *Protest-Cz*, *Protest-En* and *Dialogue-Cz* does not indicate pitch range, i.e. it does not distinguish between high falls and rises and low falls and rises. Pitch range, however, was taken into account in the process of locating the most prominent accent in a tone unit: narrower pitch range is one of the signals of lesser prominence.

(iii) non-nuclear accented stresses
It was mentioned above that all non-nuclear accented stresses are marked with the pipe

(¦). In the case of pitch movement being involved, the pipe is followed by the pitch direction mark (\, /, \/, /\, =). The pipe has the function of a subordination mark, a mark denoting accented stresses of lesser prominence than the nuclear stress. The term non-nuclear accented stress (or just accented stress) will be used in this study to refer to (a) the accented stress referred to by O'Connor and Arnold and other scholars as the head stress, (b) the less prominent component of all types of the compound nucleus, and (c) a nucleus occurring in a subordinate tone unit (in the LLC transcription).[12]

This notation deliberately avoids making a distinction between accented (head) stresses, less prominent parts of compound nuclei, and nuclei in subordinate tone units. The situation in this area is indeed unclear. Some systems of prosodic transcription allow only one nucleus in a tone unit or a compound nucleus consisting of the only combination of a high fall followed by a (less prominent) low rise (O'Connor and Arnold and Cruttenden). Crystal allows the occurrence of a number of types of compound nuclei (cf. 1.1.4). The system used in the London-Lund Corpus contains notation of compound nuclei and nuclei in subordinate tone units. It was suggested in section 1.1.4 that what Crystal (and the LLC transcription) denotes as a compound nucleus consisting of rise+fall (where the rise is usually less prominent) might be classified by O'Connor and Arnold as the combination of a rising non-nuclear accent (rising head) and a high falling nucleus. The study of the differences between accented (head) stresses, less prominent parts of compound nuclei, and nuclei in subordinate tone units exceeds the scope of this analysis.

(iv) hesitation pause
Hesitation pauses are indicated by a full stop (e.g. 311 ¦*to* . ¦*to z toho* *PIVOVARU*). The relative length of the pause is not specified.
List of symbols in Protest-Cz, Protest-En and Dialogue-Cz:

\	fall
/	rise
\/	fall-rise
/\	rise-fall
=	level
¦	non-nuclear accented stress
.	pause
@	hesitation vowel [ɜ:]
#	end of tone unit
( )	incomprehensible words

3.2.2. Transcription of Dialogue-En

The prosodic transcription of *Dialogue-En* (dialogue S.1.6) is the original transcription applied in the London-Lund Corpus. The transcription was carried out by a team of transcribers over a number of years and is therefore much more refined than the transcription of *Protest-Cz*, *Protest-En* and *Dialogue-Cz*. The London-Lund Corpus is the electronic version of the book *A Corpus of English Conversation*. Below is a list of

12 For further information on (a), (b) and (c), see sections 1.1.2 – 1.1.5.

symbols occurring in the electronic version. The most relevant symbols are the prosodic marks denoting the nuclei. In the database sample in the Appendix, and in all examples in the text, words that carry the nucleus (i.e. the most prominent accented stress as specified in 3.2.1 (ii) and (iii)), will be capitalized for better orientation in the text. (The original electronic version does not use capitalization.)
List of symbols in *Dialogue-En*:

SPEAKER	A B	Speaker identity
TONE UNIT	#	End of tone unit (TU)
	^	Onset
	{yes}	Subordinate TU
NUCLEUS	y\es	Fall
	y/es	Rise
	y=es	Level
	y\/es	(Rise-) fall-rise
	y/\es	(Fall-) rise-fall
	y\es y/es	Fall+rise
	y/es y\es	Rise+fall
BOOSTER	_yes	Continuance
	:yes	Higher than preceding syllable
	!yes	Higher than preceding pitch-prominent syllable
	!!yes	Very high
STRESS	,yes	Normal
	„yes	Heavy
PAUSE	yes . yes	Brief pause (of one light syllable)
	yes – yes	Unit pause (of one stress unit or 'foot')
	– .	Combinations of pause
	– –	
	– – .	
	– – –	
PHONETIC SYMBOLS	[@]	hesitation vowel [ɜ:]
	[?]	glottal stop
OTHER SYMBOLS	*yes*	Simultaneous talk
	+yes+	
	(laughs)	Contextual comment
	((yes))	Incomprehensible words

3.3 Description of the database

Below is a sample of the database which was used for the comparison of intonation in Czech and English texts. The sample is a portion of the database for *Protest-Cz* and *Protest-En*. The text of the individual tone units represents one field of the database (column 16); the remaining fields (columns 1 – 15) contain specifications of the nucleus bearer and the tone unit in which it occurs. The structure of the database for *Dialogue-Cz* and *Dialogue-En* is identical. More extensive parts of the database, together with a full explanation of the symbols in the individual columns, are available in the Appendix.

Database structure:
Column 1: Correlation number of the tone unit (applied in examples)
Column 2: Serial number of the tone unit
Column 3: Length of the tone unit in terms of words
Column 4: Position of the nucleus (in terms of words) from the end of the tone unit
Column 5: Interpretative position of the nucleus in Czech prepositional phrases
Column 6: Pitch direction of the nucleus
Columns 7 and 8: Word class functions of the nucleus bearer
Column 9: FSP function of the nucleus bearer within the basic distributional field
Column 10: FSP function of the nucleus bearer within the distributional subfield of -1 level
Column 11: FSP function of the nucleus bearer within the distributional subfield of -2 or lower level
Column 12: Indication of the level of integration of the nucleus bearer within the basic distributional field to which it belongs
Column 13: Type of tone unit
Column 14: Indication of the completeness of the utterance
Column 15: Indication of the speaker
Column 16: The text of the tone unit containing prosodic transcription

Protest-Cz

```
1    ,2  ,3 ,4,5,6 ,7  ,8  ,9   ,10  ,11  ,12,13,4,5,16
-----------------------------------------------------------------------------------------------------------
20800,208,09,1,., \,N  ,   ,RhPr,----,----,..,ni,.,V,v ¦jistém ¦ohledu to je vlastně ¦účel ¦vyšetřovací \VAZBY#
20900,209,02,1,., \,I+P,con,TrPr,----,----,[],ti,.,V,\ŽE ano#
21000,210,03,1,., =,N  ,   ,RhPr,RhPr,----,[.,ti,.,V,¦srazit ¦člověku =HŘEBÍNEK#
21100,211,07,1,., \,V  ,lex,RhPr,RhPr,----,..,ti,.,S,ano ano a ¦přimět ho aby \VYPOVÍDAl#
21200,212,01,1,., \,I+P,con,RhPr,----,----,..,ti,.,V,\@hm#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,já vám něco \ŘEKNU#
21300,213,06,5,., \,Pro,per,DTh ,RhPr,----,..,ni,.,S,kdyby \MĚ někdy ¦pozvali ¦na výslech#
21400,214,06,1,.,/\,V  ,lex,DTh ,RhPr,----,[[,ni,.,S,¦což mě ¦dříve nebo později /\NEMINE#
21500,215,04,1,., /,V  ,lex,RhPr,RhPr,----,..,ty,.,S,¦víte co chci /UDĚLAT#
21600,216,01,1,., \,Wh-,   ,RhPr,----,----,..,tw,.,V,\CO#
21700,217,02,1,., \,V  ,lex,RhPr,----,----,..,ti,.,S,¦prostě . \NEVYPOVÍDAT#
```

```
21800,218,01,1,., \,V  ,lex,RhPr,----,----,[.,ti,.,S,\NEVYPOVÍDAT#
21900,219,06,1,., \,V  ,lex,RhPr,----,----,..,ti,.,S,¦vůbec se s ¦nimi nebudu \BAVIT#
22000,220,05,1,., \,Adj,   ,RhPr,----,----,..,ti,.,S,to je totiž to \NEJLEPŠÍ#
22100,221,04,1,., /,N  ,   ,Tr  ,----,----,..,ni,.,S,¦člověk má aspoň /JISTOTU#
22200,222,06,1,., \,V  ,nlx,RhPr,RhPr,RhPr,..,ti,.,S,že jim ¦neřekne něco co \NEMÁ#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,mno#
22300,223,02,1,.,\/,Adv,sen,DTh ,----,----,[[,ni,.,S,ale \/STEJNĚ#
22400,224,05,1,., =,N  ,   ,RhPr,----,----,..,ti,.,S,¦stejně musíte mít ¦ohromné =NERVY#
22500,225,03,3,., /,V  ,lex,RhPr,----,----,..,ni,.,S,/VYDRŽET to všechno#
22600,226,05,1,.,/\,V  ,lex,RhPr,RhPr,----,..,ti,.,S,a . ještě ¦dělat co /\DĚLÁTE#
22700,227,02,1,., \,V  ,lex,RhPr,----,----,..,tw,.,V,co \MYSLÍTE#
22800,228,01,1,., \,I+P,con,TrPr,----,----,[],ni,.,S,\NO#
22900,229,03,1,., /,N  ,   ,RhPr,----,----,..,ni,.,S,¦všechny ty /PROTESTY#
23000,230,04,1,., =,N  ,   ,RhPr,----,----,[.,ni,.,S,ty . ty ty =PETICE#
23100,231,01,1,., =,N  ,   ,RhPr,----,----,[.,ni,.,S,=DOPISY#
23200,232,04,1,., =,N  ,   ,RhPr,----,----,[.,ni,.,S,¦=boj ¦za lidská =PRÁVA#
23300,233,05,1,., \,V  ,lex,RhPr,RhPr,----,[.,ti,.,S,prostě to ¦všechno co \DĚLÁTE#
23400,234,04,1,., \,N  ,   ,RhPr,----,----,[.,ti,.,S,¦vy a vaši \PŘÁTELÉ#
23500,235,04,1,., \,V  ,lex,RhPr,----,----,..,ti,.,V,¦tolik toho zas \NEDĚLÁM#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\FERDINANDE#
23600,236,01,1,., \,N  ,   ,DTh ,----,----,[[,ni,.,S,\FERDINANDE#
23700,237,04,1,., \,Adj,   ,RhPr,----,----,..,ti,.,S,jenom ¦\nebuďte ¦zbytečně \SKROMNÝ#
23800,238,03,1,., \,V  ,lex,RhPr,----,----,..,ti,.,S,¦já všechno \SLEDUJI#
23900,239,06,1,.,\/,Pro,per,DTh ,RhPr,RhPr,..,ni,.,S,kdyby dělal ¦každý ¦to co \/VY#
24000,240,05,1,., \,Adv,ptm,RhPr,----,----,..,ti,.,S,¦vypadaly by ¦poměry úplně \JINAK#
```

Protest-En

```
1    ,2  ,3 ,4,5,6 ,7  ,8  ,9   ,10  ,11  ,12,13,4,5,16
-----------------------------------------------------------------------------------------------------------
20881,220,01,1,., \,V  ,lex,TrPr,----,----,[],ni,.,V,\LOOK#
20882,221,07,1,., \,N  ,   ,RhPr,----,----,..,ni,.,V,¦that's the whole ¦\point of ¦pre-¦trial INTERRO\GATION#
20900,222,02,2,., \,V  ,nlx,TrPr,----,----,[],ti,.,V,\isn't it#
21000,223,08,5,., \,V  ,adv,RhPr,RhPr,----,[.,ti,.,V,to ¦take you \DOWN a ¦peg or two#
21100,224,04,1,., \,V  ,lex,RhPr,----,----,..,ti,.,S,and ¦make you \TALK#
```

```
21200,225,02,1,., \,I+P,pol,RhPr,----,----,..,ti,.,V,@ \YES#
21331,226,05,2,.,\/,Pro,per,DTh ,RhPr,----,..,ni,.,S,when they ¦haul \/ME in#
21332,227,02,1,., /,N  ,   ,----,DTh ,----,..,ni,.,S,for /QUESTIONING#
21441,228,05,1,./\,V  ,lex,DTh ,RhPr,----,[[,ni,.,S,which is ¦bound to /\HAPPEN#
21442,229,03,1,.,\/,Adv,ptm,----,DTh ,----,[[,ni,.,S,¦sooner or \/LATER#
21500,230,07,1,., /,V  ,lex,RhPr,RhPr,----,..,ty,.,S,you ¦know what I'm ¦going to /DO#
21600,231,01,1,., \,I+P,pol,RhPr,----,----,..,ti,.,V,\NO#
21781,232,08,1,., \,N  ,   ,RhPr,----,----,..,ti,.,S,I just ¦won't ¦answer ¦any of their \QUESTIONS#
21900,233,06,3,., \,V  ,lex,RhPr,RhPr,----,..,ti,.,S,I'll re¦/fuse to \TALK to them#
22000,234,06,3,., \,N  ,   ,RhPr,RhPr,----,..,ti,.,S,¦that's the ¦best \THING to do#
22100,235,04,1,., =,Adj,   ,Tr  ,----,----,..,ni,.,S,at ¦least you're =SURE#
22200,236,06,1,., /,V  ,nlx,RhPr,RhPr,RhPr,..,ti,.,S,you ¦haven't said ¦anything you /SHOULDN'T#
22000,234,06,3,., \,N  ,   ,RhPr,RhPr,----,..,ti,.,S,¦that's the ¦best \THING to do#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,mmn#
22300,237,01,1,., \,Adv,sen,DTh ,----,----,[[,ni,.,S,\ANYWAY#
22400,238,06,1,., =,N  ,   ,Rh  ,----,----,..,ni,.,S,you ¦must have ¦nerves of =STEEL#
22500,239,09,4,., \,V  ,adv,RhPr,RhPr,----,..,ti,.,S,to be ¦able to . ¦put \UP with it all#
22661,240,06,1,./\,Pro,dem,DTh ,----,----,[[,ni,.,S,and and on ¦top of /\THAT#
22662,241,08,1,./\,V  ,lex,RhPr,RhPr,----,[.,ti,.,S,to . to ¦keep on ¦doing what you /\DO#
22700,242,02,1,., /,Wh-,   ,RhPr,----,----,..,tw,.,V,like /WHAT#
22800,243,01,1,., \,I+P,con,TrPr,----,----,[],ni,.,S,\WELL#
22900,244,05,1,., \,N  ,   ,RhPr,----,----,..,ni,.,S,I mean all the \PROTESTS#
23000,245,01,1,., \,N  ,   ,RhPr,----,----,[.,ni,.,S,PE\TITIONS#
23100,246,01,1,., \,N  ,   ,RhPr,----,----,[.,ni,.,S,\LETTERS#
23200,247,06,1,., \,N  ,   ,RhPr,----,----,[.,ti,.,S,the whole . ¦\fight for ¦\human \RIGHTS#
23341,248,02,1,., =,V  ,lex,TrPr,----,----,[],ni,.,S,I =MEAN#
23342,249,09,1,., \,V  ,lex,RhPr,RhPr,----,..,ti,.,S,the ¦\things ¦you and your ¦\friends ¦keep on \DOING#
23500,250,05,3,., \,V  ,lex,RhPr,----,----,..,ti,.,V,I'm not \DOING so much#
23671,251,06,2,., \,Adj,   ,RhPr,----,----,..,ti,.,S,now ¦don't be too \MODEST ¦Ferdinand#
23800,252,02,1,.,\/,V  ,lex,RhPr,----,----,..,ti,.,S,¦\/I \/KNOW#
23900,253,06,1,., /,V  ,lex,DTh ,RhPr,RhPr,..,ni,.,S,if ¦everybody ¦did what you /DO#
24000,254,06,1,., \,Adj,   ,RhPr,RhPr,----,..,ti,.,S,the situ¦ation would be ¦quite \DIFFERENT#
```

4 Comparison of English and Czech intonation

The comparison of English and Czech intonation is presented in sections 4.1 to 4.5 below, each focusing on one of the viewpoints mentioned above, i.e. the length of the tone unit, the position of the nucleus in a tone unit, the word class functions of the nucleus bearers, the FSP functions of the nucleus bearers, and the pitch patterns of the nuclei.

4.1 Length of the tone unit

Tone units as the basic segments of spoken utterance correspond grammatically to clauses or smaller grammatical units like noun or adverbial phrases. Their length may therefore vary from one word to a sequence of ten words or more. Table 1 and Figures 1–4 below show the variation in tone unit length in the four texts under examination. The basic unit of length applied in this study is the word as the smallest independent semantic unit of language. Each language unit capable of free movement within a sentence has been dealt with as one word. Hesitation and contact interjections and particles (e.g. *mm, hm*) have been considered *words* as well. The total numbers of tone units in the four texts are comparable: *Protest-Cz* contains 505 tone units, *Protest-En* 540, and *Dialogue-Cz* and *Dialogue-En* each contain 521 tone units.

Table 1 — Tone unit length

Tone unit length	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occur.	%	Occur.	%	Occur.	%	Occur.	%
1 word	93	18.4	64	11.9	89	17.1	102	19.6
2 words	73	14.5	66	12.2	70	13.4	67	12.9
3 words	74	14.7	76	14.1	65	12.5	72	13.8
4 words	75	14.9	71	13.1	76	14.6	76	14.6
5 words	56	11.1	72	13.3	69	13.2	62	11.9
6 words	55	10.9	56	10.4	47	9.0	46	8.8
7 words	35	6.9	40	7.4	47	9.0	35	6.7
8 words	19	3.8	35	6.5	23	4.4	22	4.2
9 words	11	2.2	30	5.6	15	2.9	13	2.5
10 words	8	1.6	15	2.8	12	2.3	9	1.7
11 words	5	1.0	7	1.3	5	1.0	6	1.2
12 words	1	0.2	3	0.6	2	0.4	3	0.6
13 words	-	-	5	0.9	-	-	4	0.8
14 words	-	-	-	-	1	0.2	2	0.4
15 words	-	-	-	-	-	-	-	-
16 words	-	-	-	-	-	-	-	-
17 words	-	-	-	-	-	-	1	0.2
18 words	-	-	-	-	-	-	-	-
19 words	-	-	-	-	-	-	1	0.2
Total	505	100.0	540	100.0	521	100.0	521	100.0

Figure 1 — Tone unit length: Protest-Cz

Per cent

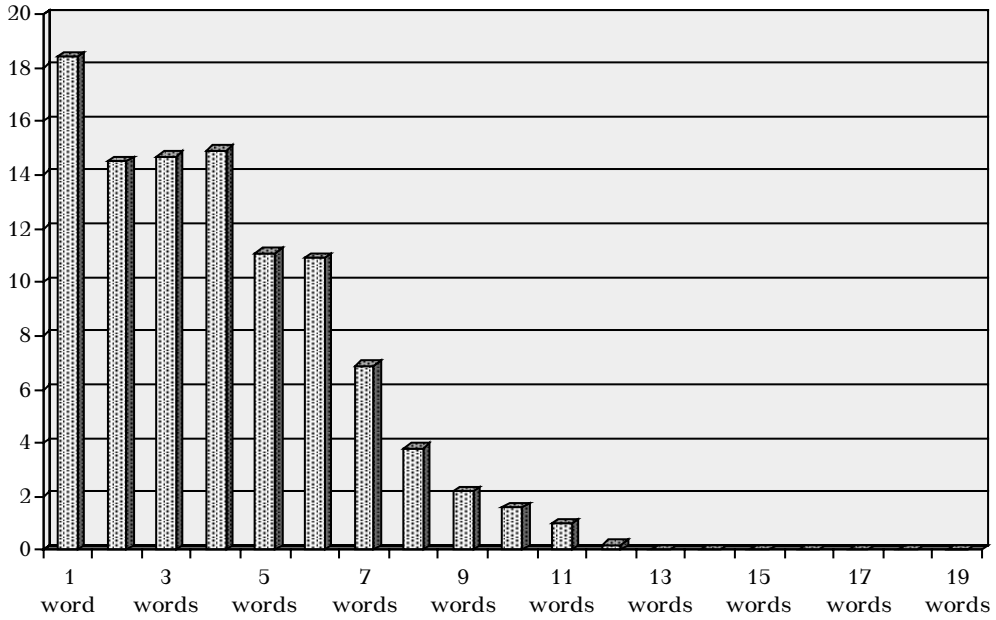


Figure 2 — Tone unit length: Protest-En

Per cent

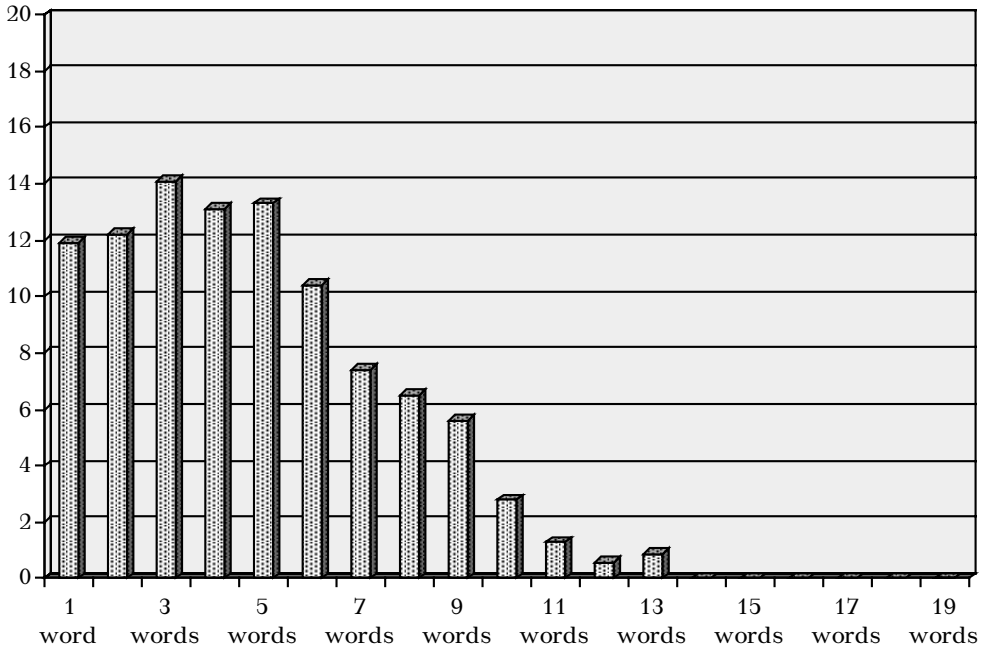


Figure 3 — Tone unit length: Dialogue-Cz

Per cent

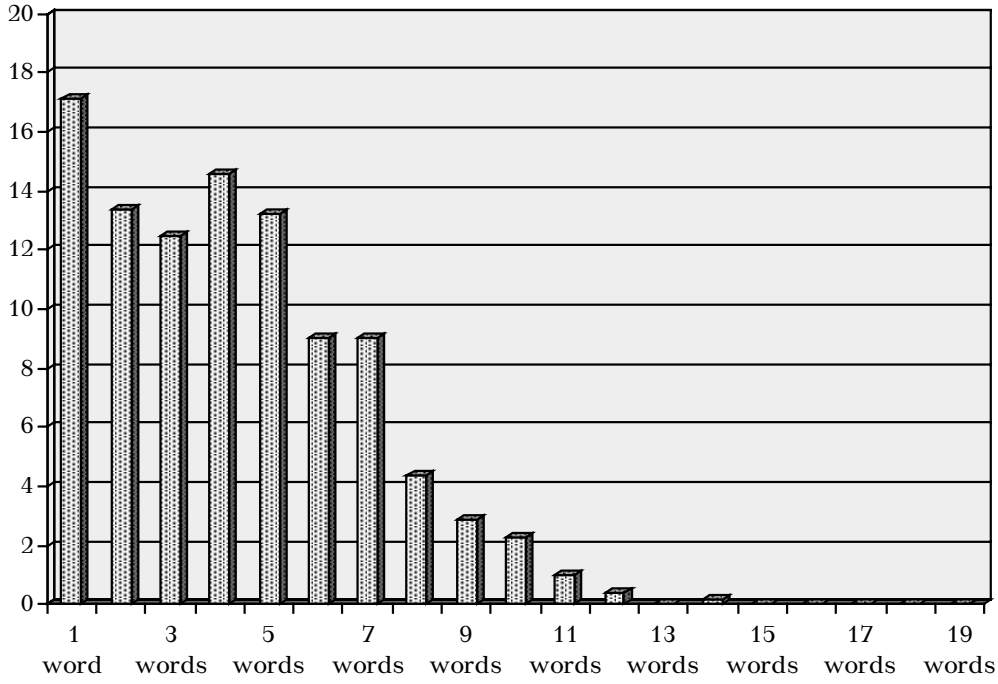
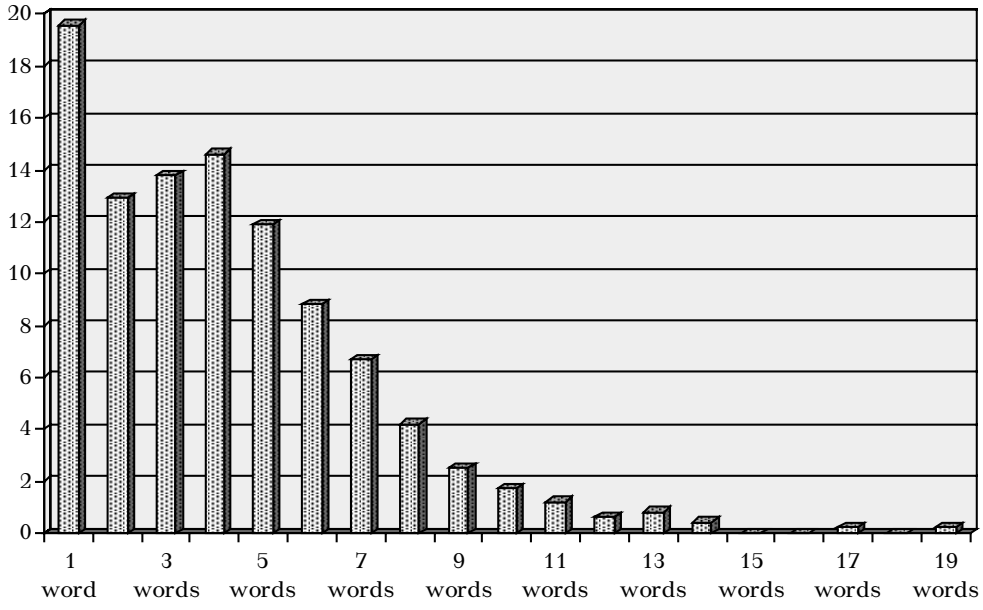


Figure 4 — Tone unit length: Dialogue-En

Per cent



The majority of tone units in *Protest-Cz, Protest-En, Dialogue-Cz* and *Dialogue-En* consist of one to six/seven words. In *Protest-Cz, Dialogue-Cz* and *Dialogue-En*, the most frequent tone unit length is one word. This high frequency of one word tone units is due to the frequent occurrences of hesitation and discourse markers[13], separated from the surrounding segments of speech by tone unit boundaries. One word tone units of this type are denoted by Chafe (1994) as *regulatory* intonation units. Tone units containing two, three, four, and five words are slightly less frequent and form groups of similar size. The structure of *Protest-En* differs from the structure of the other three texts in that it has a smaller proportion of one-word tone units: they are about as frequent as two-word to five-word tone units. This deviation may be due to a deliberate suppression of hesitation and discourse markers by the actors or the director of the performance. The frequency of tone units containing more than five words gradually decreases in each text from five/six-word tone units to twelve/thirteen-word tone units. The occurrence of tone units longer than 14 words is extremely unusual.

Table 2 — Average tone unit length in words

Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
Average	SD	Average	SD	Average	SD	Average	SD
3.99	2.43	4.74	2.75	4.25	2.57	4.20	2.84

Table 2 above shows the average tone unit lengths in the four texts. The lengths range from 3.99 to 4.74 words. The text with the smallest average tone unit length is *Protest-Cz* (3.99 words with a standard deviation (SD) of 2.43), followed by *Dialogue-En* (4.20 words; SD 2.84), *Dialogue-Cz* (4.25 words; SD 2.57), and *Protest-En* (4.74 words; SD 2.75).

The distribution of tone unit lengths in the examined texts presented in Figures 1–4 suggests certain tendencies in speech segmentation in English and Czech; the curves in the four charts are all very similar, with a marked deviation only in the first column of Figure 2, indicating the occurrence of one-word tone units in *Protest-En*. A more reliable comparison of tone unit lengths in Czech and English spoken utterances (scripted and non-scripted), however, would have to be based on a larger number of texts (different types of texts, different speakers, etc.). Possibilities of comparing the results with those of other studies are rather limited. A study of tone unit length in Czech and English scene scripts is not to my knowledge available. As to non-scripted texts, it is impossible to compare the figures relating to *Dialogue-Cz* with the results of Palková's experiments referred to in section 1.2.2 because Palková measured the length of tone unit in terms of syllables and rhythm groups rather than words. The only results that have a parallel in other authors' studies are the figures relating to tone unit length in the non-scripted text of *Dialogue-En*, which resemble the results of Altenberg's analysis of LLC dialogue S.12.6 (Altenberg 1987), and the results of Chafe's analysis of dialogues between adult American interlocutors (Chafe 1994: 65).[14]

13 Hesitation and discourse markers are included in this study in the category of interjections and particles; cf. section 4.3.

14 The average tone unit length assessed by Chafe is somewhat higher – 4.84 words. This figure, however, is based on the analysis of 'substantive' tone units only; 'regulatory' (mostly one-word)

The structure of scripted dialogues seems to differ from the structure of non-scripted texts: the non-scripted dialogues in the database (*Dialogue-Cz* and *Dialogue-En*) contain back-channel expressions, 'unsuccessful starts', unfinished sentences and repetition of words. The occurrence of such items in the two scripted texts (*Protest-Cz* and *Protest-En*) is very low (cf. e.g. the ratios of contact interjections and particles in section 4.3). It is difficult to assess the impact of this structural difference upon tone unit length. The average tone unit lengths in the Czech and English non-scripted dialogues are almost identical (4.25 in Czech and 4.20 words in English), but there is noticeable difference between the tone unit lengths in the scripted dialogues: the average in *Protest-Cz* is lower (3.99 words), and in *Protest-En* higher (4.74 words).

Though the tone unit lengths in *Dialogue-Cz* and *Dialogue-En* are similar, no conclusion can be drawn about the relationship between the 'amount of information' and the number of words necessary for its expression as the two texts are not semantically comparable. The two scripted texts (*Protest-Cz* and *Protest-En*), on the other hand, are comparable, i.e. they convey identical or almost identical amounts of information. The English text displays not only a higher average tone unit length (by 0.75 words) but also a higher number of tone units (540 compared to 505). The text as a whole is 27% longer in terms of words than the Czech source text (it contains 2562 words, as compared to 2014 words). Other pairs of 'equivalent' Czech and English literary texts indicate a higher proportion of words in English as well. The figures below have been acquired from the corpus of parallel texts *Kačenka* (1997). The percentages in the right column indicate the higher proportion of words in the English texts compared to the Czech versions. The proportion seems to be higher irrespective of whether the source language is Czech or English.[15]

Neblahý Juda (Hardy 1975)	*Jude the Obscure* (Hardy 1994)	+ 18%
Šťastný Jim (Amis 1959)	*Lucky Jim* (Amis 1962)	+ 23%
Synové a milenci (Lawrence 1931)	*Sons and Lovers* (Lawrence 1995)	+ 18%
Synové a milenci (Lawrence 1962)	*Sons and Lovers* (Lawrence 1995)	+ 16%
Seznam sedmi (Frost 1995)	*The List of Seven* (Frost 1993)	+ 15%
Žert (Kundera 1991)	*Joke* (Kundera 1970)	+ 24%

The explanation for this difference between semantically equivalent Czech and English texts is the synthetic versus analytical character of the languages: for the expression of a comparable semantic content, English needs more words than Czech. In view of this difference between the structure of Czech and English texts, the difference between *Protest-Cz* and *Protest-En* in the average tone unit length is not surprising. What perhaps deserves more attention is actually the fact that the average tone unit lengths in the non-scripted texts of *Dialogue-Cz* and *Dialogue-En* are almost identical. At the present stage

tone units and 'fragmentary' tone units, which would make the average lower, are not included.

15 The comparison is based on the editions indicated in parentheses, which are in most cases not the oldest editions of the books under examination. The fact that for instance a translation of Jude the Obscure published in 1975 is compared to the original text as published in 1994 does not invalidate the comparison because re-editions of original works of fiction usually do not differ significantly from the first editions. The two editions of the Czech version of *Sons and Lovers* (1931 and 1962), by contrast, represent translations provided by two different authors; the editions therefore naturally differ in the total numbers of words.

of investigation, the relationship between the amount of information conveyed by the text, the tone unit length and the total number of words in Czech and English natural conversation remains unclear and requires further investigation.

Below are examples of some of the tendencies suggested above:

(i) the occurrence of back-channel expressions (*aha*, *ano*, *um*, *m*, etc.), unsuccessful starts, unfinished clauses, and hesitation signals (*@*) in natural non-scripted texts (*Dialogue-Cz* 205–217; *Dialogue-En* O13–016 and 041–048)

(ii) the "lengthening" and splitting (resulting in a higher number) of tone units in the process of translation from Czech to English (*Protest-Cz* and *Protest-En* 05800–06000 and 07200–07400); the underlined figure indicates the number of words in the tone unit.

Dialogue-Cz

```
205,A,a /KDE to je tam ¦\na Poříčí#
      [and where it is there in Poříčí-Street]
206,A,tam =PROTI @#
      [there opposite @]
207,A,=NĚKDE @#
      [somewhere @]
208,A,počkej jak sou ty elektr- tric- ¦elektrický /\ZÁVODY#
      [wait where are those electr- tric- electric works]
209,A,nebo (nemužu) (si) u ¦Bílý /\LABUTĚ ¦/někde#
      [or (cannot) (refl.) by the-White Swan-Store somewhere]
210,B,¦na druhý straně \ULICE#
      [on the-other side of-the-street]
211,A,\/AHA#
      [I-see]
212,B,hned . hned u náměstí /REPUBLIKY#
      [right . right next-to the-Square of-the-Republic]
213,A,\ano#
      [yes]
214,B,jak @ no ten ten rohovej \BARÁK to prostě je#
      [where @ well that that corner building it simply is]
215,A,\AHA#
      [I-see]
216,A,už \VÍM#
      [now I-know]
217,A,vím \VÍM#
      [I-know I-kow]
```

Dialogue-En

```
013,A,^and [?@] !you're ((an !LS'E 'product)) 'with (([@:])) STA!T\ISTICS or 'something
                                                                              /are you# -.
014,B,^=UM# -
015,B,^[?]it's [?] . ^W\ELL# .
016,B,^I'm . em!{pl\oyed as a} :MATHEMA!T\/ICIAN# -

————————

041,B,cos ^I _found this _very _difficult to !G\UESS#
042,B,on ^L\/OOKING *at him#*
043,A,*^M/ALCOLM#*
```

```
044,B,^[\M]#
045,A,- . ^oh D/\EAR#
046,A,( - sighs) - - - ^one for:gets 'how !time ![r\a] ^[?]\I 'think 'Malcolm's
                                                                    'TWENTY-S/EVEN#
047,A,^TWENTY-/EIGHT# -
048,A,per^haps a !bit M/\ORE#
```

Protest-Cz and *Protest-En*

```
Cz,05800,01,S,=MIMOCHODEM#
              [by-the-way]
En,05800,03,S,by the \WAY#

Cz,05900,06,S,když byste je ¦někdy chtěl \SETŘÁST#
              [if you-(aux.) them one-day wanted to-shake-off]
En,05900,11,S,sup¦pose you ¦\want to ¦\shake them \OFF one of these days#
Cz,06000,05,S,¦víte kde to je /NEJLEPŠÍ#
              [you-know where it is best]
En,06000,08,S,d'you know the ¦best ¦place to \DO it#
```

```
Cz,07200,07,S,¦u toho ¦nádraží se prostě \NEDALO ¦psát#
              [by that railway-station (refl.) simply was-impossible to-write]
En,07221,07,S,it was im¦=possible to go on \/WRITING#
En,07222,05,S,¦down by that =RAILWAY ¦/station#

Cz,07300,06,S,¦vyměnili jsme to ¦před třemi \LETY#
              [we-exchanged (aux.) it ago three years]
En,07300,08,S,we've been here ¦three \YEARS now you know#

Cz,07400,07,S,¦/nejvíc pro mě ¦ovšem ¦znamená ta \ZAHRADA#
              [the-most for me however means the garden]
En,07400,10,S,@ of course what I ¦\really ¦/love is the \GARDEN#
```

4.2 Position of the nucleus in a tone unit

The tendency of speakers to place the nucleus on the last accented syllable within a tone unit (see sections 1.1.3, 1.1.2, 1.2.3 and 1.2.4) suggests that the nucleus is likely to occur at the end of a tone unit, possibly the final word. There are exceptions to this tendency (see section 1.1.5), however, and the analyzed material contains a number of examples of the placement of the nucleus elsewhere than on the last word of a tone unit. Table 3 below shows the positions of nuclei in the analyzed texts.

Table 3 — Position of the nucleus in a tone unit

Position from end of tone unit	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occur.	%	Occur.	%	Occur.	%	Occur.	%
1st word	415	82.2	373	69.1	375	72.0	344	66.0
2nd word	57	11.3	75	13.9	96	18.4	100	19.2
3rd word	18	3.6	52	9.6	35	6.7	49	9.4
4th word	8	1.6	20	3.7	10	1.9	19	3.7
5th word	5	1.0	10	1.9	4	0.8	6	1.2
6th word	1	0.2	6	1.1	1	0.2	2	0.4
7th word	0	0.0	4	0.7	0	0.0	1	0.2
8th word	1	0.2	0	0.0	0	0.0	0	0.0
Total	505	100.0	540	100.0	521	100.0	521	100.0

The examined texts testify to the tendency of the nucleus to occur at the end of the tone unit: in all four texts, the position of the nucleus on the last word of the tone unit is by far the most frequent. In the individual texts, this position occurs in 66–82% of all cases. It is most frequent in the Czech scripted text of *Protest-Cz* (82%), followed by the Czech non-scripted text *Dialogue-Cz* (72%), the English scripted text *Protest-En* (69%), and the English non-scripted text *Dialogue-En* (66%). The frequency of nuclei on other words than the final word of the tone unit decreases rapidly from the second word to the fifth word from the end of tone unit. Placing the nucleus further away from the end of the tone unit than the fifth word is extremely unusual.

Figure 5 — Position of the nucleus in a tone unit

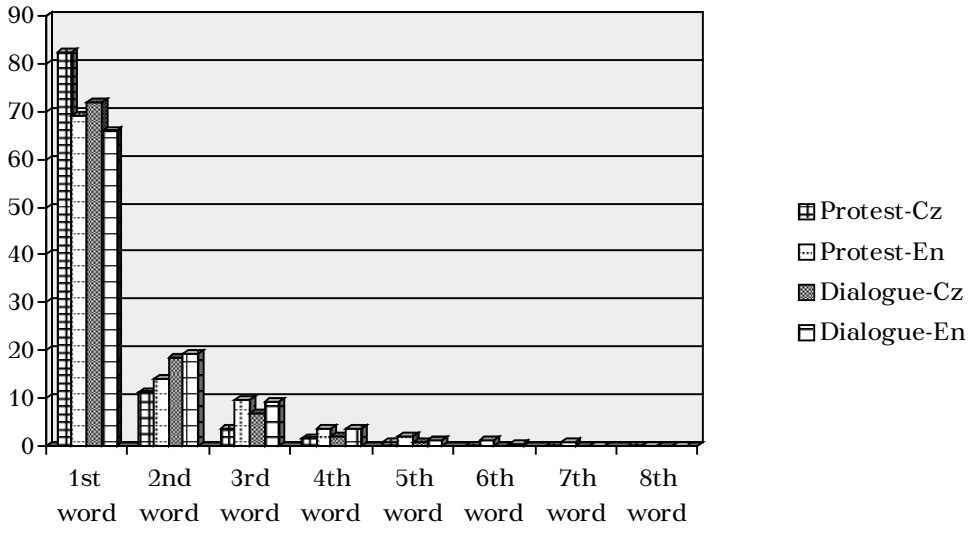


Table 4 — Average nucleus position

	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Average	SD	Average	SD	Average	SD	Average	SD
Entire text	1.30	0.97	1.62	1.15	1.42	0.79	1.57	0.96
Tone units longer than 1 word	1.36	0.86	1.70	1.20	1.50	0.84	1.70	1.00

Figure 5 and Table 4 above show the average positions of the nucleus in the examined texts. The average is lowest (i.e. the nucleus is closest to the end of tone unit) in *Protest-Cz*: 1.30 (SD 0.79); it is followed by the averages for *Dialogue-Cz*: 1.42 (SD 0.79), *Dialogue-En*: 1.57 (SD 0.96), and finally the highest average for *Protest-En*: 1.62 (SD 1.15). The averages for the entire texts given on the first line of the table are influenced by the total number of one-word tone units in each text (in a one-word tone unit, the nucleus cannot fall on any other word but the first from the end). The second line of figures in Table 4 disregards the occurrence of one-word tone units and shows the average nucleus position in tone units longer than one word. The averages are naturally slightly higher, but the order of texts in regard to closeness of the nucleus to the end of the tone unit remains unchanged although *Protest-En* now displays the same figure as *Dialogue-En*.

Below are examples of some of the tendencies suggested by the data in Tables 3 and 4:

(i) the shift of the nucleus away from the end of the tone unit accompanying the translation of *Protest-Cz* to *Protest-En*.

(ii) the slightly more distant position of the nucleus from the end of the tone unit in *Dialogue-Cz* compared to *Protest-Cz*, reflecting the unprepared character of the text.

In the examples below, the underlined figure indicates the position of the nucleus in terms of number of words from the end of the tone unit. The nucleus bearers in the English text which are further away from the end of the tone unit than their Czech counterparts (the "shifted" nucleus bearers) are underlined.

Protest-Cz and *Protest-En*

```
Cz,02800,_1_,S,¦víte že jste se ¦za ta ¦léta ani moc /NEZMĚNIL#
               [you-know that you-have (refl.) in these years not much not-changed]
En,02800,_6_,S,@ you ¦haven't \CHANGED much in ¦all these ¦/years#
```

———————

```
Cz,03700,_1_,S,¦kdy jsme se ¦vlastně ¦viděli \NAPOSLED#
               [when did-we each-other actually see last]
En,03700,_4_,S,¦when ¦when did we last \SEE each other ¦/actually#
```

———————

```
Cz,15300,_1_,S,¦co to z nás člověče /UDĚLALI#
               [what it with us man they-did]
En,15331,_1_,S,¦good \lord#
En,15332,_4_,S,¦what did they \TURN us ¦into ¦over#
```

———————

```
Cz,15500,_1_,V,¦já bych to zas tak ¦černě /\NEVIDĚL#
              [I would it by-contrast so black not-see]
En,15500,_4_,V,I ¦really ¦don't think ¦things are as \BLACK as ¦/all ¦that#
```

```
Cz,16200,_1_,S,kdybyste ale =VĚDEL#
              [if however you-knew]
Cz,16300,_1_,S,v ¦čem musím žít \JÁ#
              [in what must live I]

En,16200,_1_,S,you've no I\/DEA#
En,16300,_6_,S,the ¦sort of en¦vironment \I'VE got to put ¦/up with#
```

In the examples of unprepared speech selected from *Dialogue-Cz* (below), the speakers often add a discourse marker (e.g. *jo*) or an explanatory afterthought after the element carrying the peak of prominence. The frequent occurrence of these elements explains the slightly lower ratio of nuclei in final position in *Dialogue-Cz* as compared to the scripted text of *Protest-Cz*. Nucleus bearers that were shifted away from the final position by elements belonging to the structure of unprepared natural dialogues are underlined.

Dialogue-Cz

```
014,B,a ty chodíš . na na (chopy) na voběd k \VÁM ¦/jo#
      [and you go . for for (chopy) for lunch to your-building do-you]
015,B,tam tam se \VAŘÍ u vás#
      [there there (refl.) they-cook in your-buiding]
```

```
131,B,a vod tý doby \MÁLO se tam zapracovalo#
      [and since that time little (refl.) there has-been-done]
132,B,po stránce získání novejch =PROSTOR#
      [in regard-to acquiring new space]
133,A,to je \VOSTUDA#
      [it is a-shame]
134,B,a . v podstatě sou to =PŘEDVÁLEČNÝ poměry#
      [and . in essence are it pre-war conditions]
135,B,a . počty studentů narostly teda /HODNĚ#
      [and . the-numbers of-students have-grown well a-lot]
136,B,že jo vod tý =DOBY#
      [is-that not-true since that time]
137,A,\MASOKOMBINÁT#
      [meat-packing-plant]
138,B,a jako i jako ale i ty \BYROKRATI hodně narostli#
      [and so also so however also the burocrats a-lot have-grown]
139,B,dyť třeba já \NEVIM#
      [why for-example I do-not-know]
140,B,=PAMATUJU si#
      [I-remember (refl.)]
141,B,=říkalo se#
      [it-used-to-be-said (refl.)]
```

142,B,protože já tady pamatuju poměrně /DOST let na tý fakultě#
[becasue I here remember quite a-number of-years at this faculty]

———

280,B,néé voni to tam . \SPLETLI se ¦/tam#
[no they it there . made-a-mistake (refl.) there]
281,B,když když dávali /TITULEK ¦/na vobrazovku#
[when when they-were-putting the-subtitle on the-screen]
282,A,\/TITULEK#
[the-subtitle]
283,B,HOZNAU\EROVÁ ¦/jo#
[Hoznauerová is-it]

4.3 Word class functions of nucleus bearers

This section looks into the representation of different word classes (parts of speech) within the nucleus bearers in the examined texts. Since there are certain differences between the traditional Czech and English word class systems and between the individual approaches of grammarians within each language, it was necessary to adapt these systems into an eclectic one which would enable the comparison of Czech and English words. The word class system applied in this study is a compilation of the approaches presented in Dušková (1988), Quirk et al. (1985), Havránek and Jedlička (1960), and Karlík et al. (1995). This system contains the categories of nouns, adjectives, pronouns, numerals, verbs, adverbs, prepositions, conjunctions, wh-words, and a joint category of interjections and particles. Interjections and particles were put together because they share certain features and a clear distinction between them is in certain cases difficult to make. This joint category contains exclamations and contact particles, usually referred as discourse markers (e.g *well*, *oh*), polarity particles (*yes*, *no*), and intensives (e.g. *only*). Quantifiers, which are in some English grammars dealt with as a separate category, are classed as subcategories of adverbs, pronouns, and numerals.[16] Demonstratives and possessives are classed as subcategories of pronouns. Below is a list of all categories and subcategories of word classes distinguished in this study. The list contains explanations of the abbreviations used in Table 5. Further details about the word-class category system are presented in the Appendix.

N , ,	nouns
N ,att,	attributive nouns
N ,pos,	nouns in the possessive case
N ,pre,	only in Czech: phrases consisting of a preposition and a noun with the nucleus occurring on the preposition
Adj, ,	adjectives
Adj,att,	attributive adjective
Pro,per,	personal pronouns
Pro,pos,	possessive pronouns
Pro,dem,	demonstrative pronouns
Pro,oth,	other pronouns
Pro,qua,	pronouns used as quantifiers

16 Indefinite numerals in Czech correspond to English quantifiers and are classed as quantifiers within the category of numerals.

Num, ,	cardinal and ordinal numerals
Num,qua,	only in Czech: indefinite numerals comparable to some of the English quantifiers
V ,lex,	lexical verbs
V ,nlx,	non-lexical verbs (auxiliary verbs, modal verbs, copulas)
V ,adv,	only in English: phrasal verbs with the nucleus occurring on the adverbial element
Adv,ptm,	adverbs of place, time and manner used as adjuncts
Adv,mea,	adverbs of measure used as adjuncts
Adv,sen,	sentence adverbs (including modal adverbs/particles) used as disjuncts or conjuncts
Adv,qua,	adverbs used as quantifiers
Wh-, ,	wh-words
Pre, ,	prepositions
Con, ,	conjunctions
I+P,exc,	interjectional exclamations
I+P,pol,	interjections and particles predominantly expressing polarity
I+P,con,	interjections and particles predominantly functioning as contact means (including means of expressing hesitation)
I+P,int,	particles serving as intensives [vytýkací částice]

The analysis of *Protest-Cz*, *Protest-En*, *Dialogue-Cz* and *Dialogue-En* suggests that nuclei occur on words of all classes, though the frequency of certain word classes as carriers of the nucleus is very low. The examples at the end of this section illustrate the occurrence of the nucleus on the different word classes distinguished in this study. Table 5 and Figures 6 and 7 below indicate the frequency of the individual word classes within the nucleus bearers in the examined texts.

Figure 6 — Distribution of word classes as nucleus bearers (detailed view)

Per cent

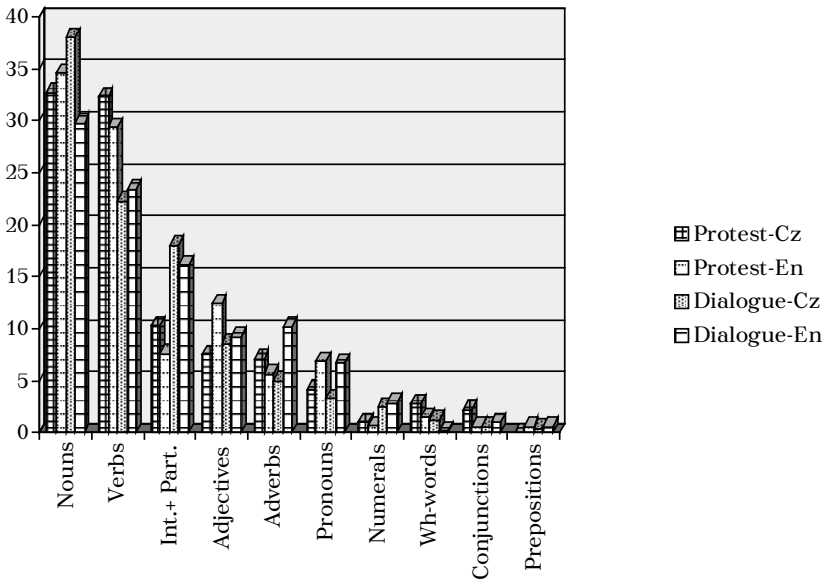


Table 5 — Distribution of word classes as nucleus bearers

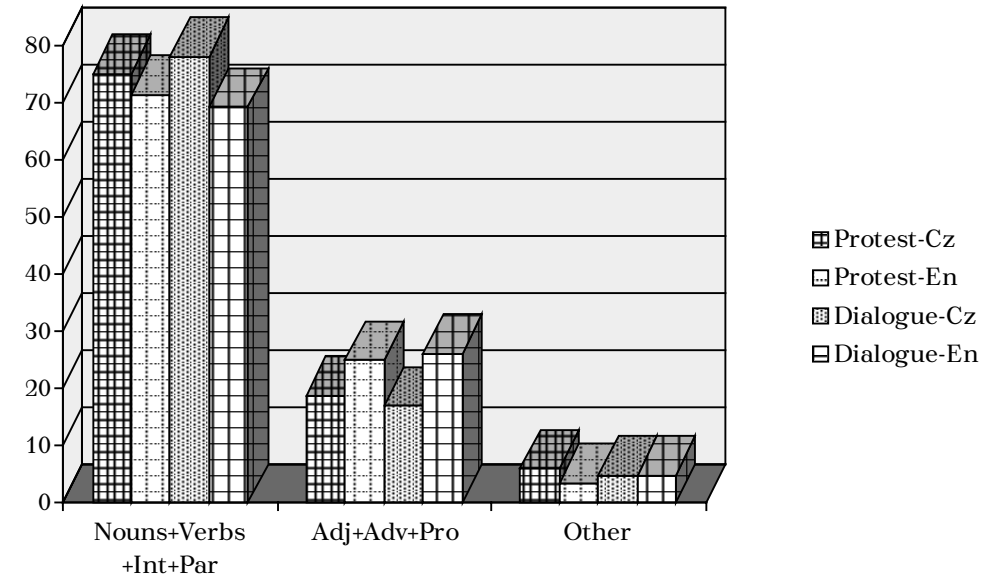
Word class	Sub-cat.	Protest-Cz				Protest-En				Dialogue-Cz				Dialogue-En			
		Occ.	Occ.	%	%	Occ.	Occ.	%	%	Occ.	Occ.	%	%	Occ.	Occ	%	%
Nouns	-	149	165	32.7		180	187	34.6		184	198	38.0		143	155	29.8	
	att	0				6				0				11			
	pos	0				1				0				1			
	pre	16				0				14				0			
Verbs	lex	152	163	32.3	75.3	122	159	29.4	71.6	106	116	22.3	78.3	99	122	23.4	69.3
	nlx	11				19				10				17			
	adv	0				18				0				6			
Int + Part	pol	30	52	10.3		26	41	7.6		19	94	18.0		28	84	16.1	
	con	14				7				65				50			
	exc	4				7				0				6			
	int	4				1				10				0			
Adj	-	29	38	7.5		56	67	12.4		27	45	8.6		31	48	9.2	
	att	9				11				18				17			
Adv	ptm	18	36	7.1		19	31	5.7		15	26	5.0		28	53	10.2	
	mea	6				2				5				0			
	sen	11				8				6				17			
	qua	1			18.8	2			25.0	0			16.9	8			26.1
Pro	per	8	21	4.2		11	37	6.9		5	17	3.3		14	35	6.7	
	dem	4				14				5				6			
	oth	4				3				2				5			
	pos	4				4				1				1			
	qua	1				5				4				9			
Num	-	4	5	1.0		4	4	0.7		7	13	2.5		15	15	2.9	
	qua	1				0				6				0			
Wh-	-		14	2.8	6.0		8	1.5	3.4		7	1.3	4.8		1	0.2	4.7
Con	-		11	2.2			3	0.6			3	0.6			5	1.0	
Pre	-		0	0.0			3	0.6			2	0.4			3	0.6	
Total			505	100.0	100		540	100	100		521	100	100		521	100	100

Table 5 and Figures 6 and 7 suggest that the two most frequent word classes within the set of nucleus bearers in the examined texts are the nouns, followed by the verbs. Nouns represent 29.8–38.0% of all nucleus bearers in the individual texts; verbs represent 22.3–32.3%.[17] The next most frequent word class in all the texts except *Protest-En* is the category of interjections and particles. The frequency of interjections and particles is highest in the non-scripted texts of *Dialogue-Cz* and *Dialogue-En*; it is lowest in *Protest-En*, where interjections and particles are less frequent nucleus bearers than adjectives. Nouns, verbs, and interjections and particles form 69.3–75.3% of all nucleus bearers in the four texts under examination. They are followed in frequency by adjectives (7.5–12.4%), adverbs (5.0–10.2%), and pronouns (3.3–6.9%). Adjectives, adverbs and pronouns counted together as one group represent 16.9–26.1% of the

17 The ratio of nucleus bearing verbs that are the intonation centre and the rheme proper of a whole sentence is, however, much lower, as suggested also by Urbanová 1984.

nucleus bearers in the examined texts. The remaining 3.4–6.0% of nucleus bearers are numerals (0.7–2.9%), wh-words (0.2–2.8%), conjunctions (0.6–2.2%), and prepositions (0.0–0.6%), jointly accounting for 3.4–6.0%. Conjunctions become nucleus bearers only in incomplete and unfinished clauses (cf. e.g. examples 065 in *Dialogue-Cz* or 239 in *Dialogue-En* in the database sample in the Appendix). The occurrence of nucleus bearing prepositions is, in *Dialogue-Cz*, also related to unfinished clauses; in the English texts, prepositions carrying a nucleus mainly occur before context-dependent pronouns. The percentages of nucleus bearing prepositions given in Table 5 and Figures 6 and 7 do not include nuclei in Czech prepositional phrases with an obligatory placement of accent on the preposition (see notes to column 5 in the Appendix). The nuclei in such prepositional phrases are included within nouns (16 occurrences in *Protest-Cz* and 13 in *Dialogue-Cz*), pronouns (1 occurrence in *Protest-Cz* and 3 in *Dialogue-Cz*) and interjections (2 occurrences in *Protest-Cz*).

Figure 7 — Distribution of word classes as nucleus bearers (summary)



In order to assess the 'utilizability' of the individual word classes as carriers of prosodic prominence, the figures in Table 5 have to be related to the overall distribution of word classes (i.e. without regard to intonation). Table 6 indicates the frequency of words (unstressed, stressed and accented) of different categories in one Czech and several English texts. The figures in column 1 are taken from Altenberg's (1990:185) study of approximately 50,000 words of conversation in the London-Lund Corpus. Since a similar study of Czech conversation was not available,[18] the overall distribution of word classes

18 A survey of word class frequency values is presented in Šmilauer 1972: 35; the values, however, could not be used, because they are based on written language.

in Czech was analyzed in a sample of 500 words from the text of *Dialogue-Cz*; the results given in column 2 of Table 6 are naturally much less reliable than the results of Altenberg's study. Columns 3, 4, 5, and 6 repeat the relevant ratios occurring in Table 5.

Table 6 — Comparison of the general distribution of word classes with the distribution of word classes as nucleus bearers (percentages)

Word class	All words		Nucleus bearing words			
	LLC %	Dialogue-Cz %	Protest-Cz %	Protest-En %	Dialogue-Cz %	Dialogue-En %
Nouns	14.3	11.4	32.7	34.6	38.0	29.8
Verbs	20.1	20.2	32.3	29.4	22.3	23.4
I + P	-	11.4	10.3	7.6	18.0	16.1
Adjectives	6.0	5.4	7.5	12.4	8.6	9.2
Adverbs	9.0	11.4	7.1	5.7	5.0	10.2
Pronouns	17.3	18.2	4.2	6.9	3.3	6.7
Conjunctions	6.3	9.4	2.2	0.6	0.6	1.0
Prepositions	9.2	6.7	0.0	0.6	0.4	0.6
Determiners	7.9	-	-	0.0	-	0.0
Other	9.9	5.4	3.8	2.2	3.8	3.1
Total	100.0	100.0	100.0	100.0	100.0	100.0

The capacity of different word classes to carry nuclear accents is determined by the ratio between the frequency of nucleus bearing words of a certain word class and the frequency of all the words of that word class, i.e. by the figures in columns 3, 4, 5 and 6 divided by the figures in columns 1 and 2. The coefficients indicating the capacity of word classes to carry prosodic prominence are given below in Table 7. These coefficients are only an approximate expression of the relative 'prosodic load' of different word classes in conversation.

Table 7 — Coefficients indicating the capacity to signal prosodic prominence

Word class	Protest-Cz	Protest-En	Dialogue-Cz	Dialogue-En
Nouns	2.9	2.4	3.3	2.1
Verbs	1.6	1.5	1.1	1.2
I + P	0.9	?	1.6	?
Adjectives	1.4	2.0	1.6	1.5
Adverbs	0.6	0.6	0.4	1.1
Pronouns	0.2	0.4	0.2	0.4
Conjunctions	0.2	0.1	0.1	0.2
Prepositions	0.0	0.1	0.1	0.1
Determiners	-	0.0	-	0.0
Other	0.7	?	0.7	?

The capacity to carry prosodic prominence seems to be highest in Czech nouns (2.9–3.3), followed by English nouns (2.1–2.4). The other two categories displaying a heavy prosodic load in both languages are adjectives and verbs (1.1–2.0). The only other group whose coefficient is higher than 1 are adverbs in *Dialogue-En* (1.1). All other word classes display coefficients lower than 1 (0.0–0.7). It was impossible to acquire the coefficient for interjections and particles in the English texts because their frequency is not explicitly given in Altenberg's (1990: 185) survey. They are included in the category of 'other' words. Interjections and particles display a relatively high coefficient in *Dialogue-Cz* (1.6), comparable to adjectives and adverbs, but they seem to be of lesser importance in the scripted text of *Protest-Cz* (0.9). With the exception of a slightly higher prosodic load of Czech nouns as compared to English nouns, the two languages do not display striking differences either in the general distribution of different word classes or the distribution of word classes as nucleus bearers. This finding is in agreement with the results of a similar study by Chamonikolasová (1995: 12), which is based on another scripted spoken text. (The text contained a slightly higher ratio of nouns than the present texts.)

Below are examples of nucleus bearers of the most frequent word classes.

Protest-Cz:

```
07300,_N_,S,¦vyměnili jsme to ¦před třemi \LETY#
          [we-exchanged (aux.) it ago three years]
07400,_N_,S,¦/nejvíc pro mě ¦ovšem ¦znamená ta \ZAHRADA#
          [the-most for me however means the garden]
```

Protest-En:

```
17881,_V_,S,how ¦often I =TELL myself#
17882,_V_,S,\WRAP it up chum#
17883,_V_,S,FOR\GET it#
17900,_V_,S,¦go and \HIDE somewhere#
```

Dialogue-Cz:

```
210,_N_,B,¦na druhý straně \ULICE#
         [on the-other side of-the street]
211,I+P,A,\/AHA#
         [I-see]
212,_N_,B,hned . hned u náměstí /REPUBLIKY#
         [right . right next-to the-Square of-the-Republic]
213,I+P,A,\ANO#
         [yes]
214,_N_,B,jak @ no ten ten rohovej \BARÁK to prostě je#
         [where @ well that that corner building it simply is]
215,I+P,A,\AHA#
         [I-see]
216,_V_,A,už \VÍM#
         [now I-know]
```

4.4 FSP functions of nucleus bearers

As indicated in chapters 1 and 2, the relationship between degrees of communicative dynamism and degrees of prosodic prominence carried by language units is rather complex. The highest degree of prosodic prominence within the distributional field of a tone unit is signalled by the nuclear accent (cf. section 1.1.3). The nucleus bearing word is thus prosodically the most prominent element within the tone unit in which it occurs. Each nucleus bearer represents a communicative unit or part of a communicative unit participating in the distribution of communicative dynamism within the distributional field of a sentence. It carries a certain degree of communicative dynamism as determined by the interplay of the non-prosodic and the prosodic factors of FSP and performs a certain FSP function. The field of distribution of communicative dynamism may extend over one or more tone units and may contain one or more nuclei.

The results of the analysis of the FSP functions of the nucleus bearers in the examined texts are presented in Tables 8–9 and Figure 8. Table 8 surveys the functions of nucleus bearing communicative units (grammatically realized as one word or a group of words, e.g. adverb, noun phrase, adverbial clause, etc.) within the basic distributional fields (fields of 0–level) as specified in the notes to columns 9–11 in the Appendix. Table 9 presents the functions of the nucleus bearers in distributional subfields (-1 and -2 level fields).

Table 8 — Distribution of FSP functions of nucleus bearers within 0–level distributional fields

FSP function	Protest-Cz			Protest-En			Dialogue-Cz			Dialogue-En		
	Occ.	%	%	Occ.	%	%	Occ.	%	%	Occ.	%	%
RhPr	380	75.3	75.3	383	71.0	72.3	336	64.5	67.2	263	50.5	53.4
Rh	0	0.0		7	1.3		14	2.7		15	2.9	
Tr	20	4.0	10.7	27	5.0	13.0	20	3.8	20.7	23	4.4	25.1
TrPr	34	6.7		43	8.0		88	16.9		108	20.7	
DTh	37	7.3	7.3	48	8.9	8.9	43	8.3	8.3	75	14.4	14.4
----	34	6.7	6.7	32	5.9	5.9	20	3.9	3.9	37	7.1	7.1
Total	505	100.0	100.0	540	100.0	100.0	521	100.0	100.0	521	100.0	100.0

In all four texts, nucleus bearers in distributional fields of 0–level most frequently perform rhematic functions. The ratio of rhematic functions (RhPrs and Rhs) is highest in *Protest-Cz* (75.3%), followed by *Protest-En* (72.3%), *Dialogue-Cz* (67.2%) and *Dialogue-En* (53.4%). Most of the rhematic nucleus bearers function as RhPr while Rhs contribute to the ratio of rhematic functions only negligibly. Rhematic functions are followed in frequency by transitional functions, representing 10.7–25.1% of all nucleus bearers. Within transitional elements, the ratio of TrPrs is generally higher than the ratio of Trs. All the thematic nucleus bearers are DThs, representing 7.3–14.4% of all cases.[19] A small ratio of nucleus bearers (3.9–7.1%) do not perform representative functions (----) within the basic distributional fields (cf. notes to columns 9–11 in 3.3).

19 The function of theme proper (ThPr) is related to unaccented elements.

Figure 8 — Distribution of FSP functions of nucleus bearers within 0–level distributional fields

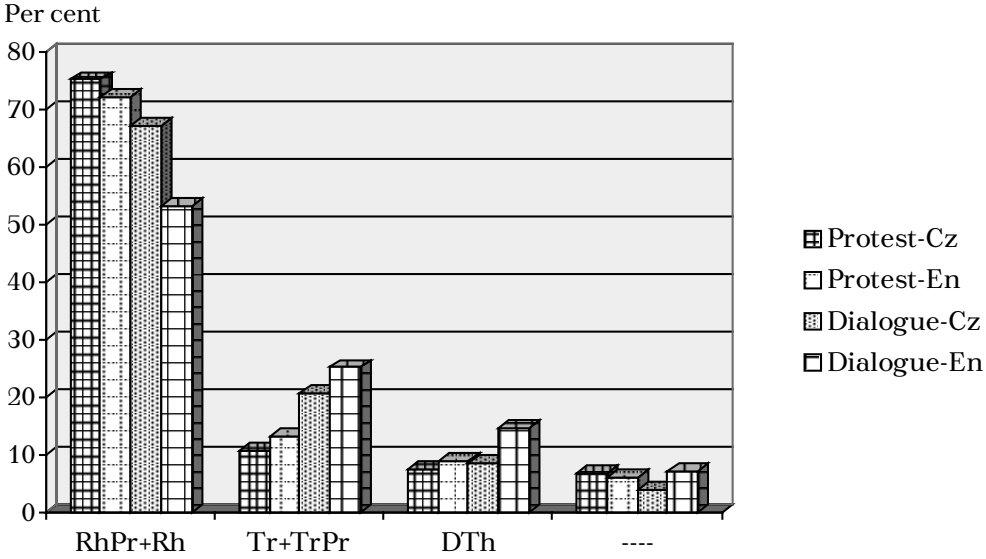


Table 9 — Distribution of FSP functions of nucleus bearers within distributional subfields

FSP function	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occ.	%	Occ.	%	Occ.	%	Occ.	%
RhPr, Rh	87	87.0	99	85.3	54	94.7	72	84.7
Tr, TrPr	8	8.0	6	5.2	1	1.8	8	9.4
DTh	5	5.0	11	9.5	2	3.5	5	5.9
Total	100	100.0	116	100.0	57	100.0	85	100.0

In distributional subfields, rhematic nucleus bearers form the largest group: rhematic functions are even more frequent than with nucleus bearers in basic distributional fields, representing 84.7–94.7% of all cases. The ratios of transitional and diathematic functions are very low (1.0–9.5%). Since these results are based on a relatively small number of occurrences of nuclei in distributional subfields, they can only serve as a confirmation of the general tendency of nucleus bearers to perform non-thematic functions.

A closer look at the results presented in Table 8 and Figure 8 suggests a very clear correspondence between the distributions of FSP functions in *Protest-Cz* and *Protest-En*. These semantically equivalent texts are comparable in the individual percentages of rhematic (72.3/75.3%), transitional (10.7/13.0%) and diathematic units (7.3/8.9%). The texts contain almost identical numbers of RhPrs (380 RhPrs in *Protest-Cz* and 383 RhPrs in *Protest-En*), i.e. identical numbers of peaks of communicative dynamism. Each of these peaks is related to one basic distributional field, which entails that the texts contain identical numbers of basic distributional fields of communicative dynamism. The two texts, divided into 380/383 communicative fields of 0–level, contain

380/383 communicative units functioning as RhPr and carrying the 'intonation centre nucleus' as specified in section 1.3. In addition to these 'intonation centre nuclei', the 380/383 distributional fields contain 91/125 nuclei of lesser prosodic prominence (cf. sections 1.1.5 and 1.2.5); these less prominent nuclei are carried by communicative units functioning as Rh, Tr, TrPr, and DTh. Another 34/32 nuclei occurring in these 380/383 distributional fields do not have any representative function at 0–level; they operate as signals of degrees of prosodic prominence at lower levels, i.e. within distributional subfields. The comparison of *Protest-Cz* and *Protest-En* presented in section 4.1 indicated that the English text contains a larger number of words (2562 compared to 2014) and a larger number of tone units (540 compared to 505) than the Czech text, and that the English tone units are on average longer than the Czech tone units (4.74 words/3.99 words). The comparison of the two texts from the point of view of FSP functions and the distribution of communicative dynamism over nucleus bearing units in this section suggests that the distributional fields in the English text are on average again longer than in the Czech text (6.9 words/5.3 words) and that these parallel, semantically identical texts contain almost the same number of communicative fields and the same number of peaks of communicative dynamism (380/383).

The results of the analysis of *Dialogue-Cz* and *Dialogue-En* are much more difficult to evaluate because the texts are not semantically comparable. In both texts, the percentages of RhPrs are lower (64.5/50.5) than in the scripted texts of *Protest-Cz*, and *Protest-En* and the percentages of other FSP functions are higher. This higher ratio of communicative units performing other functions than that of RhPr is probably related to the occurrence and the accentuation of elements which are typical of unprepared conversation (contact words or discourse markers, sentence adverbs, hesitation particles, etc.; cf. the distribution of word classes in section 4.3). These elements often receive a non-intonation-centre nucleus and come to perform transitional or diathematic functions. The application of the hypothesis suggested by the comparison of the parallel scripted texts, i.e. that equivalent texts contain equivalent numbers of distributional fields and peaks of communicative dynamism, would lead to the claim that *Dialogue-En* contains a smaller 'amount of information' than *Dialogue-Cz* because it consists of a smaller number of communicative fields (263/336). The average length of the basic distributional field in *Dialogue-En* (acquired by relating the number of basic distributional fields, i.e. the number of RhPrs, to the total number of words in the text) is longer than the average length in *Dialogue-Cz* (8.3 words in *Dialogue-En* compared to 6.6 words in *Dialogue-Cz*.)[20]

Below are examples of nucleus bearers performing different FSP functions: RhPr, Rh, Tr, TrPr, and DTh. The nucleus bearers in question and the FSP function they perform are underlined. For clarity only functions within basic distributional fields are determined. The interpretation of distributional subfields and of subordinate clauses and semi-clauses or parenthetized clauses (e.g. *Dialogue-Cz* 169) is available in colums 10 and 11 of the database in the Appendix.

20 The total numbers of words in *Dialogue-En and Dialogue-Cz* are 2188/2216.

Dialogue-En:

```
014,TrPr,B,^=UM# -
015,TrPr,B,^[?]it's [?] . ^W\ELL# .
016,RhPr,B,^I'm . em!{pl\oyed as a} :MATHEMA!T\/ICIAN#

_____

105,RhPr,B,"^wasn't :very :far A:W\/AY# .
106,RhPr,B,it ^might have ,been ,Bel:size :P\ARK#
107,RhPr,A,^oh well !that's ,where his :M\OTHER l/ives#
```

Dialogue-Cz:

```
018,Rh  ,A,jenže @ asi si začnu vařit \SAMA#
           [but @ maybe (refl.) I-will-start to-cook myself]
019,TrPr,A,protože už to tam =NEMŮŽU#
           [because already that there I-cannot]
020,RhPr,A,nelíbí se mi =ANI to ¦prostředí#
           [does-not-appeal (refl.) to-mi neither the atmoshpere]
021,RhPr,A,¦ani @ =JÍDLO neni dobrý#
           [nor @ the-food is-not good]

_____

168,DTh ,B,pani /HOZNAUEROVÁ#
           [Mrs Hoznauerová]
169,DTh ,B,jesi si =POSLOUCHALA#
           [if (aux.) you-listened]
170,RhPr,B,vo tom mluvila v /JEZERCE#
           [about it spoke in the-Jezerka-programme]
```

Protest-En:

```
02331,Tr  ,S,I was . I was A\/FRAID#
02332,RhPr,S,you ¦weren't going to \COME#
```

4.5 Pitch patterns of nuclei

The focus of this section is the distribution of different types of nuclei and the relation between the pitch direction of the nucleus and the communicative type of the sentence in which the nucleus occurs. The different types of nuclei distinguished in this study (cf. section 1.1.4) are fall (\), rise (/), fall-rise (\/), rise-fall (/\), and level (=). Of the basic communicative types of sentences, i.e. the declarative, interrogative, imperative and exclamatory sentences (cf. Dušková 1988:309), this study focuses only on the declarative and interrogative sentences; the examined texts do not contain enough instances of the other sentence types. The occurrence of nuclei in declarative and interrogative sentences will be dealt with in sections 4.5.1 (declarative sentences), 4.5.2 (yes-no questions), and 4.5.3 (wh-questions). Table 10 below indicates the overall frequency of nuclei in the examined texts without respect to sentence type. The table covers the occurrence of nuclei in both terminal and non-terminal intonation units, i.e. units closing the sentence and units occurring before the closing unit.

Table 10 — Distribution of different types of nuclei

Pitch direction	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occ.	%	Occ.	%	Occ.	%	Occ.	%
\	284	56.2	361	66.9	199	38.2	322	61.8
/	121	24.0	84	15.6	165	31.7	61	11.7
⋁	7	1.4	44	8.1	21	4.0	85	16.3
⋀	45	8.9	21	3.9	66	12.7	40	7.7
=	48	9.5	30	5.6	70	13.4	13	2.5
Total	505	100.0	540	100.0	521	100.0	521	100.0

The most frequent type of nucleus in all four texts is fall (38.2–66.9%), followed by rise (11.7–31.7%). The other types of nuclei each represent in the individual texts less than 10% of all cases with the exception of fall-rise in *Dialogue-En* (16.3%), rise-fall in *Dialogue-Cz* (12.7%) and level in the same text (13.4%). The comparison of the English texts (*Protest-En* and *Dialogue-En*) with the Czech texts (*Protest-Cz* and *Dialogue-Cz)* in regard to the representation of falls and rises suggests that in English, falls are at least four times more frequent than rises (their ratio is 4:1 in *Protest-En* and 5.25:1 in *Dialogue-En*), while in Czech the percentages of falls and rises are more even (their ratio is 2.3:1 in *Protest-Cz* and 1.2:1 in *Dialogue-Cz*). The occurrence of rises in the English texts is comparable to the occurrence of the fall-rises, rise-falls and levels, while in Czech, rises form a much larger group than these nuclei. A less detailed analysis, placing falls and rise-falls in one category of *falling tones* and rises and fall-rises in one category of *rising tones*, suggests that the general dominance of falling tones is stronger in English (69.5–70.8%) than in Czech (50.9–65.1%); rising tones are less frequent than falling tones in both languages, but their frequency is slightly higher in Czech (25.4–35.7%) than in English (23.7–28.0%).

4.5.1 Declarative sentences

Declarative sentences are generally the most frequent sentence type. Tables 11 and 12 below indicate the distribution of nuclei within terminal and non-terminal tone units of declarative sentences in the examined texts, as illustrated by examples at the end of this section.

Table 11 — Nuclei in declarative sentences: terminal tone units

Pitch direction	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occ.	%	Occ.	%	Occ.	%	Occ.	%
\	201	84.5	213	83.2	140	64.2	172	68.5
/	5	2.1	16	6.2	14	6.4	19	7.6
⋁	0	0.0	11	4.3	13	6.0	32	12.7
⋀	25	10.5	14	5.5	41	18.8	23	9.2
=	7	2.9	2	0.8	10	4.6	5	2.0
Total	238	100.0	256	100.0	218	100.0	251	100.0

Table 12 — Nuclei in declarative sentences: non-terminal tone units

Pitch direction	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occ.	%	Occ.	%	Occ.	%	Occ.	%
\	53	28.0	108	51.2	36	15.6	136	56.2
/	78	41.3	44	20.9	125	54.1	32	13.2
⋁	7	3.7	26	12.3	8	3.5	50	20.7
⋀	13	6.9	7	3.3	13	5.6	16	6.6
=	38	20.1	26	12.3	49	21.2	8	3.3
Total	189	100.0	211	100.0	231	100.0	242	100.0

A clear majority (64.2–84.5%) of terminal tone units of declarative sentences in all four texts contain a falling nuclear accent. The remaining types of nuclei each represent less than 10% of all cases with the exception of fall-rises in *Dialogue-En* (12.75%), rise-falls in *Protest-Cz* (10.5%) and rise-falls in *Dialogue-Cz* (18.8%). Comparison of the occurrences of falls in the individual texts indicates a very close correspondence between the Czech and English scripted texts (84.5% and 83.2%) and between the Czech and English non-scripted texts (64.2% and 68.5%) suggesting that in both languages, falls have perhaps a slightly less dominant role in non-scripted texts than in scripted texts. The distribution of nuclei in non-terminal tone units of declarative sentences, by contrast, points to certain differences between Czech and English. In the Czech texts, the most frequent type of nucleus is rise (41.3–54.1%); other relatively frequent types of nuclei are fall (15.6–28.0%) and level (20.1–21.2%). In the English texts, the most frequent nucleus type in non-terminal tone units is – as in terminal tone units – fall (51.2–56.2%). Other nuclei display much lower ratios.

Below are examples of nuclear accentuation in English and Czech declarative sentences. Examples 309, 310, 028, and 031 represent non-terminal declarative units; 311, 029, 032, 383, and 384 are terminal declarative units.

Protest-Cz

```
30900,_/,nd,S,jo ¦nedávno jsme /ČETLI#
           [oh the-other-day we-(aux.) we-read]
31000,_/,nd,S,s /ŽENOU#
           [I-with my-wife]
31100,_\,td,S,¦to . ¦to z toho \PIVOVARU#
           [that . that from the_brewery]
```

Dialogue-En

```
028,_/,nd,A,^sure !he'd H/ELP you#
029,_\,td,A,if you ^got ST\UCK#
030,00,00,B,( - - laughs) -
031,_\,nd,A,^I !I "^I've been a :{fr\iend of} :{M\alcolm's} :M\OTHER#
032,_\,td,A,for "^D\ONKEY'S *'years#*
```

```
383,_\,td,A,[?@] ^I'm . "!too 'much con:cerned with :W\ORDS# - .
384,_/,td,A,^I'm !weak on AES:TH\ETIC as he p/uts it#
```

Some of the falls and rise-falls in the examined texts are followed within one tone unit by a rise in pitch carried by a language unit of low communicative importance. An example of such an occurrence is found in intonation unit 384 above. The final rise on 'puts' is interpreted as a 'low rise after a fall', which has a lesser prosodic prominence than the fall. This is an example of one of the modifications of 'a single nucleus intonation unit' described by Firbas (1972: 86, 1980: 130 and 1985: 19) or Cruttenden (1986: 48). Since the final rise in pitch changes the final contour of the intonation unit, it was necessary to adapt data from Tables 11 and 12 in order to obtain a valid survey of final pitch movement, which is presented in Figures 9 and 10 in section 4.5.4.

4.5.2 Yes-no questions

In standard conversation, interrogative sentences are much less frequent than declarative sentences. The ratio of yes-no questions in the examined texts is relatively low (especially in *Dialogue-En*), and the results of their prosodic analysis are therefore of limited reliability. Non-terminal intonation units of yes-no questions have been excluded from the statistics completely because the number of their occurrence is negligible.

Table 13 — Nuclei in yes-no questions: terminal tone units

Pitch direction	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occ.	%	Occ.	%	Occ.	%	Occ.	%
\	5	12.5	14	35.9	5	22.7	5	45.4
/	30	75.0	20	51.3	9	40.9	4	36.4
⋁	0	0.0	5	12.8	0	0.0	1	9.1
⋀	5	12.5	0	0.0	8	36.4	1	9.1
=	0	0.0	0	0.0	0	0.0	0	0.0
Total	40	100.0	39	100.0	22	100.0	11	100.0

Table 13 indicates the distribution of the five nucleus types within the yes-no questions in the examined texts. Rises are significantly more frequent and falls significantly less frequent compared to terminal declarative sentences (cf. Table 11). In all four texts, except *Dialogue-En*, rises (36.4–75.0%) are more frequent than falls (12.5–45.4%). *Dialogue-Cz* contains a very high percentage of rise-falls (36.4%; cf. unit 175 below). The ratios of levels, fall-rises, and rise-falls are otherwise relatively low (0.0–12.8%). As with declarative sentences, some of the falls and rise-falls within the examined questions are followed by a rise in pitch carried by a language unit of low communicative importance. Data from Table 13 have been adapted to a simpler survey of final pitch movement, presented in Figure 11 in section 4.5.4. Below are examples of the accentuation of terminal yes-no question tone units.

Protest-En

```
03700, \,tw,S,¦when ¦when did we last \SEE each other ¦/actually#
03800,/\,td,V,I ¦don't /\KNOW#
03900,_\,ty,S,¦wasn't it at your ¦last \PREMIERE#
```

Protest-Cz

```
03700, \,tw,S,¦kdy jsme se ¦vlastně ¦viděli \NAPOSLED#
              [when did-we each-other actually see last]
03800, \,td,V,já \NEVÍM#
              [I do-not-know]
03900, /,ty,S,¦nebylo to . @ ¦na vaší ¦poslední /PREMIÉŘE#
              [wasn't it . @ at your last premiere]
```

Dialogue-Cz

```
175,/\,ty,A,ona je z pedagogického /\ÚSTAVU#
            [she is from the-pedagogical institute]
```

4.5.3 Wh-questions

The number of wh-questions in the material is even lower than the number of yes-no questions. The results of the analysis of terminal wh-question intonation units are presented in Table 14 below. Non-terminal units have not been included in the statistics because of a very low number of occurrences.

Table 14 — Nuclei in wh-questions: terminal tone units

Pitch direction	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occ.	%	Occ.	%	Occ.	%	Occ.	%
\	19	76.0	20	87.0	8	61.5	7	87.5
/	4	16.0	3	13.0	3	23.1	1	12.5
⋁	0	0.0	0	0.0	0	0.0	0	0.0
⋀	2	8.0	0	0.0	2	15.4	0	0.0
=	0	0.0	0	0.0	0	0.0	0	0.0
Total	25	100.0	23	100.0	13	100.0	8	100.0

The dominant pitch direction in wh-questions, unlike in yes-no questions, is the falling tone. Falls are clearly the most frequent types of nuclei in all four texts (61.5–87.5%). The next most frequent nucleus type is rise (13.0–23.1%), followed by rise-fall (0–15.4%); the material contains no fall-rise and no level. For a survey of final pitch movement within wh-questions, see Figure 12, providing a simplified survey based on Table 14. Within wh-questions, there was only one case of a low rise after a fall, modifying the final pitch movement within the tone unit (cf. unit 03700 in *Protest-En* below).

Owing to the low number of wh-questions in the examined material, the validity of these results is again rather low and would have to be verified by the analysis of a larger number of cases.

Below are examples of nuclei in terminal wh-question tone units.

Protest-En

```
03700, \,tw,S,¦when ¦when did we last \SEE each other ¦/actually#
03800,/\,td,V,I ¦don't /\KNOW#
03900, \,ty,S,¦wasn't it at your ¦last \PREMIERE#
```

Protest-Cz

```
03700, \,tw,S,¦kdy jsme se ¦vlastně ¦viděli \NAPOSLED#
              [when did-we each-other actually see last]
03800, \,td,V,já \NEVÍM#
              [I do-not-know]
03009, /,ty,S,¦nebylo to . @ ¦na vaší ¦poslední /PREMIÉŘE#
              [wasn't it . @ at your last premiere]
```

4.5.4 Final pitch movement

The preceding sections have indicated the distribution of five types of nuclei in tone units of declarative and interrogative sentences. A more lucid view of accentuation in the two sentence types in the examined languages is presented in Figures 9–12 below. In these figures, the scale of five nucleus types is reduced to a scale of three basic pitch movements: falling (i.e. falls and rise-falls), rising (rises and fall-rises), and level. The figures take into consideration the occurrence of a low rise after a fall. Although the low rise, as suggested above, is less prominent than the preceding fall, it affects the contour of the tone unit. Precise data underlying Figures 9–11 are presented in Tables 11a-14a in the Appendix.

Figure 9 — Final pitch movement in declarative sentences: terminal tone units

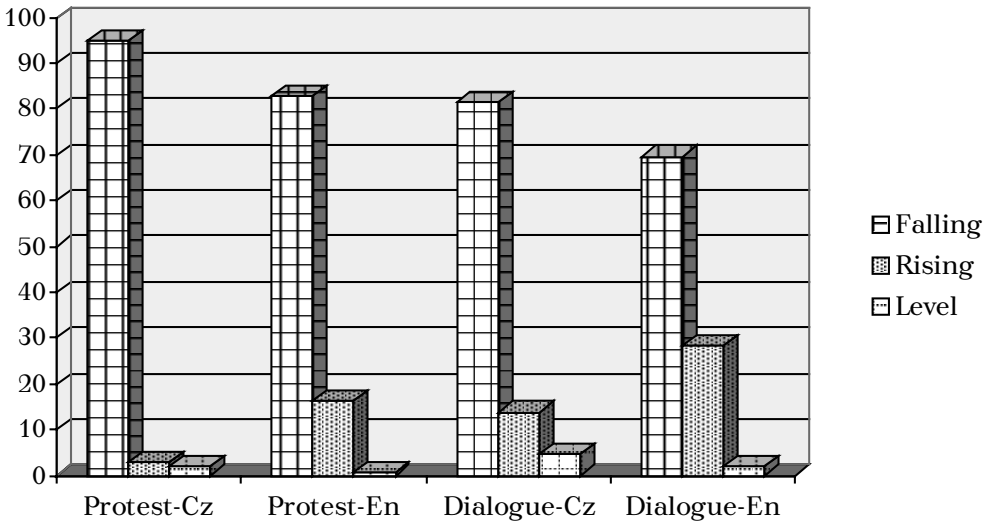


Figure 10 — Final pitch movement in declarative sentences: non-terminal tone units
Per cent

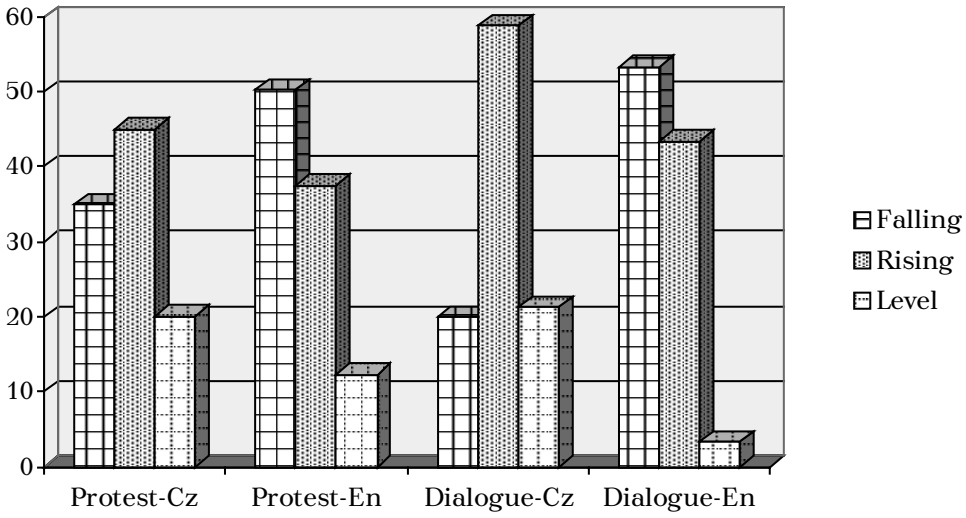


Figure 11 — Final pitch movement in yes-no questions: terminal tone units
Per cent

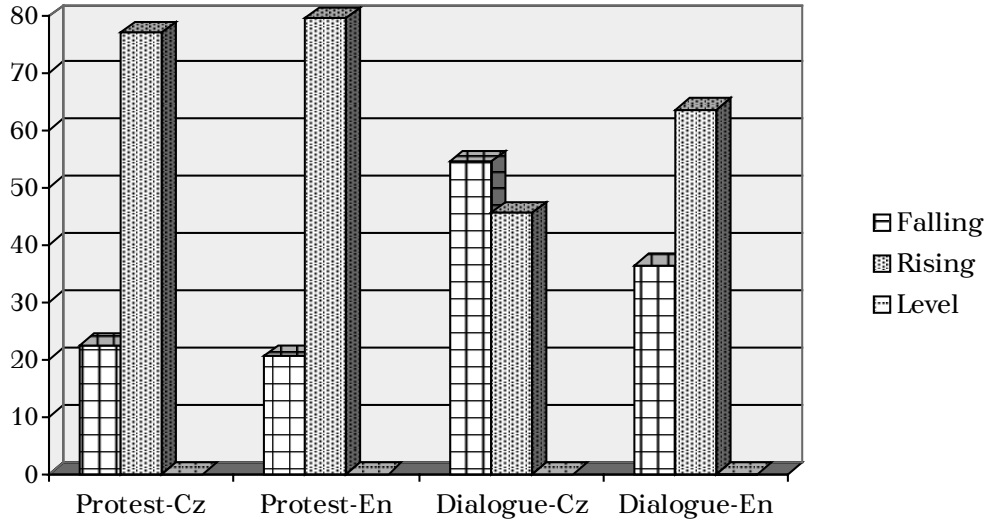
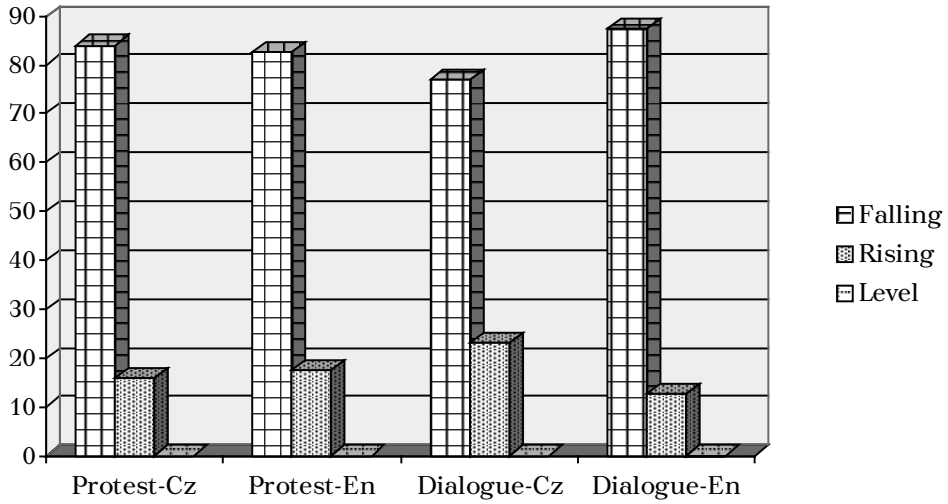


Figure 12 — Final pitch movement in wh-questions: terminal tone units

Per cent



The survey of final pitch movements provided by Figures 9–12 indicates the following tendencies in accentuation in English and Czech spoken texts. The prevailing final pitch direction in terminal tone units of declarative sentences in both English and Czech texts is the falling direction (69.7–95.0%); rising tones and especially level tones are much less frequent (2.9–28.3% and 2.1–4.6%). The analysis of non-terminal tone units of declarative sentences, on the other hand, reveals certain differences between English and Czech. Czech non-terminal units contain more often a rising pitch (45.4% and 58.9%) than a falling pitch (34.0% and 19.9%) while in English, this ratio is reversed, i.e. the falling pitch is more frequent (50.0% and 53.3%) than the rising pitch (43.3% and 45.0%). Level tones are more frequent in Czech (20.1% and 21.2%) than in English (3.3% and 12.3%). The prevailing final pitch of yes-no questions in the two English texts and the scripted Czech text (Protest-Cz) is rising (63.6–79.5%); the Czech non-scripted text (Dialogue-Cz) has a higher ratio of falling tones (54.5%) than rising tones (45.5%). This is mainly due to the relatively high proportion of rise-falls that seem to be quite frequent in natural non-scripted spoken Czech conversation and may also be speaker-specific. Wh-questions in both English and Czech texts most often contain a falling pitch (76.9–87.5%); a rising pitch is much less frequent (12.5–23.1%). Terminal units of yes-no questions and wh-questions in the present material do not contain any level tones. Owing to the low occurrence of interrogative sentences in the examined material, the validity of conclusions concerning the accentuation of questions is rather limited, and analysis of a larger sample is necessary to verify the present findings.

5. Summary

The focus of this study is a comparison of intonation in English and Czech conversation in regard to the length of the tone unit, the position of the nucleus in a tone unit, the word class functions of nucleus bearers, the FSP functions of nucleus bearers, and the pitch patterns of nuclei. These phenomena were examined in a corpus of parallel English and Czech dialogues – one pair of scripted and one pair of non-scripted (i.e. natural, unprepared) texts. The study concentrated on differences between English and Czech conversation, but it also examined some differences between scripted and non-scripted conversation across languages.

The study of tone unit length (section 4.1) suggests that the majority of tone units in all four texts consist of one to six/seven words. In three of the four texts, the most frequent tone unit length is one word. The high percentage of one-word tone units is due to the frequent occurrence of hesitation and contact interjections and particles in face-to-face conversation. Tone units containing two, three, four, or five words are each slightly less frequent and form groups of similar size. The occurrence of tone units longer than 14 words is extremely unusual. Average tone unit lengths in the Czech and English non-scripted texts were almost identical (4.20–4.25 words) while the average tone unit length in the scripted English text deviated from that of the scripted Czech text more noticeably (4.74 words compared to 3.99 words). The distribution of tone unit lengths in the four texts suggested certain tendencies in speech segmentation in English and Czech; since some of the examined phenomena may depend on the individuality of the speaker or director of the play, these tendencies will have to be verified by the analysis of a larger number of different scripted and non-scripted spoken texts.

The definition of the nucleus as the last accented syllable within a tone unit suggests that nuclei are likely to occur at the end of tone units. The analysis presented in section 4.2 testifies to the tendency of the most prominent accent, the nucleus, to occur in the final position: the position of the nucleus on the last word of the tone unit is the most frequent in all four texts under examination. The percentage of nuclei on the final word is higher in the Czech texts (72.0–82.2%) than in the English texts (66.0–69.1%). This finding is in agreement with the difference between English and Czech in the extent to which linear modification can assert itself. In Czech, where the leading word order principle is the FSP linearity principle, the most dynamic elements have a strong tendency to occur in the final position. In English, where FSP linearity asserts itself to a lesser degree because the leading word order principle is the grammatical principle, this tendency is less pronounced. Since the most dynamic elements are usually the most prominent prosodically, nuclei are likely to occur in the final position more frequently in Czech than in English.

The analysis of the representation of different word classes within nucleus bearing words in section 4.3 indicates almost negligible differences between English and Czech. In all four texts, nuclei most frequently occur on nouns (29.8–38.0%) and verbs (22.3–32.9%); non-scripted texts (both English and Czech) also contain a rather high

percentage of nucleus bearing interjections and particles (16.1–18.0%); nucleus bearing words belonging to the remaining word-classes are much less frequent. The highest coefficients of the capacity to signal prosodic prominence are displayed by nouns (2.1–3.3), adjectives (1.4–2.0) and verbs (1.1–1.6). The calculation of these coefficients is based on the ratio between the frequency of a particular world class among all words in a text and its frequency among nucleus bearing words.

The analysis of the FSP functions of nucleus bearers presented in section 4.4 suggests that nuclei most often occur on rhematic elements (in 53.3–75.3% of cases). Their ratio is higher in scripted than in non-scripted texts (both Czech and English), the latter in turn displaying a slightly higher frequency of transitional and diathematic nucleus bearers. The section also deals with the relation between the length of a field of distribution of communicative dynamism, the number of distributional fields occurring in a particular text, and the amount of information conveyed by the text. The comparison of the Czech *scripted* text and its equivalent English version suggests that comparable amounts of information are conveyed within comparable numbers of communicative fields. Communicative fields in English are on average longer than those in Czech in terms of number of words and number of tone units. The higher number of tone units allows for the occurrence of a higher number of non-intonation-centre nuclei. A non-intonation-centre nucleus usually occurs on transitional and diathematic elements and precedes the intonation centre nucleus within the same distributional field. A similar comparison of the *non-scripted texts* has a limited validity because the texts are not semantically equivalent.

The analysis of pitch direction of nuclei in section 4.5 indicates that the most frequent nucleus type in all four texts is the fall. The frequency of falls is higher in English (61.8–66.9%) than in Czech (38.2–56.2%). The Czech texts in turn display higher percentages of rises (24.0–31.7%) than the English texts (11.7–15.6%). The frequency of the remaining types of nuclei is, in both languages, very low.

In sections 4.5.1, 4.5.2, and 4.5.3, the occurrence of different types of nuclei is related to different sentence types, i.e. declarative sentences, yes-no questions and wh-questions. Within declarative sentences, distinction is made between nuclei occurring in terminal tone units (i.e. tone units closing the sentence) and non-terminal tone units (i.e. tone units that are followed by at least one other tone unit within the same sentence). Within yes-no questions and wh-questions, only terminal tone units could be examined, because the texts do not contain a sufficient number of non-terminal tone units. The two languages do not differ substantially in the distribution of nuclei in terminal tone units of declarative sentences and wh-questions: in both sentence types, both languages contain most frequently a falling nucleus (in 64.2–84.2% of cases within declarative sentences, and 61.5–87.5% within wh-questions). In non-terminal tone units of declarative sentences, the most frequent nucleus type is rise in Czech (41.3–54.1%) and fall in English (51.2–56.2%). Similarly, in yes-no questions, the Czech texts display high percentages of rises (40.9–75.7%) and low percentages of falls (12.5–22.7%), while the ratio of falls and rises in English is much more even (36.4–51.3% of rises and 35.9–45.4% of falls).

The analysis of pitch direction of nuclei is summarized in section 4.5.4, presenting a survey of final pitch movements in the different sentence types. The summarizing

Figures 9–12 involve a reduction of the scale of five different pitch directions to a scale of three: falling tones (falls and rise-falls), rising tones (rises and fall-rises), and level tones. These figures also take into consideration the occurrence of the rise after a fall, which modifies the contour of the tone unit.

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Appendix

Below are samples of the database used in this study, containing the complete analysis of 250 tone units from each of the four texts. The samples are preceded by a description of the symbols in the individual colums of the database. The last part of the Appendix presents Tables 11a-14a (modified versions of Tables 11–14), which are the basis of Figures 9–12 in section 4.5.4.

1 Symbols used in the database

Column 1: Correlation number of the tone unit
All examples in this study are referred to by the correlation number. In *Protest-Cz*, this number is identical to the serial number (extended by two zeros). In *Protest-En*, the correlation number relates the English tone units to their Czech counterparts. In *Dialogue-Cz* and *Dialogue-En*, whose tone units do not correlate because their contents are not identical, the correlation number is a copy (in the case of *Dialogue-Cz*), or a modified form (in the case of *Dialogue-En*) of the serial number (column 2).

Correlation number in *Protest-Cz* and *Protest-En*:
The correlation number in *Protest-Cz* is a copy of the serial number (column 2), extended by two zeros, which have been added in order to achieve a graphical correspondence (a five digit number) with the correalation number of *Protest-En*. The correlation number in *Protest-En* refers to *Protest-Cz* in the following ways. The first three digits of the correlation number of the English tone unit are identical to the correlation (and serial) number of the Czech tone unit whose translation the English tone unit represents. If there is a one to one correspondence between the tone units, the three digits are followed in the English text by two zeros (e.g. 20600, 20700). If two (or more) Czech tone units are realized as one English unit, the first three digits and the fourth digit of the correlation number in the English text indicate the extent of the correlation. For example, the Czech tone units 21700 and 21800 were realized as one tone unit in English; the extent of the correlation is 21700–21800, therefore this tone unit has correlation number 21781. The last digit gives the order in which the tone unit occurs among all the tone units that correspond to 21700 and 21800; in this case this number is 1, because it is the first (but also the last) tone unit corresponding to 21700 and 2180.

If one Czech tone unit is realized as two English tone units, again the first three digits and the fourth digit or the English tone units indicate the extent of the correlation, and the fifth digit determines their order within the correlation. For example, the English tone units 20881 and 20882 correspond to the Czech tone unit 20800; the extent of the correlation of 20881 and 20882 is 20800 to 20800 (i.e. 20800 only), where 20881 is the first tone unit corresponding to 20800 and 20882 is the second tone unit corresponding to 20800.

In cases where there is no correspondence at all, either because a piece of utterance was left untranslated, or a piece of utterance was added into the English text

without having an equivalent in the original text, the whole tone unit is excluded from the comparison; this is indicated by zeros in all columns including the correlation number column (cf. *já vám něco \řeknu* between tone units 212 and 213).
Correlation number in *Dialogue-En* and *Dialogue-Cz*:
In *Dialogue-En* the correlation number refers to the number of the line on which the tone unit occurs in the London-Lund Corpus (LLC). In *Dialogue-Cz* the correlation number (column 1) is a copy of the serial number (column 2). There is no direct correlation between *Dialogue-En* and *Dialogue-Cz*.

Column 2: Serial number of the tone unit
The serial number in column 2 indicates the order of the tone units as they occur in the text. The serial number is *000* for all tone units/lines that were excluded from the analysis, i.e. tone units in *Protest-Cz* and *Protest-En* that do not have a counterpart in the other text, and lines in *Dialogue-En* which only contain contextual comment (e.g. *laugh*) and/or non-nucleus-bearing murmur (e.g. *m*).

Column 3: Length of the tone unit in terms of words

Column 4: Position of the nucleus (in terms of words) from the end of the tone unit

Column 5: Interpretative position of the nucleus in Czech prepositional phrases
In Czech prepositional phrases containing a monosyllabic preposition, there is an obligatory placement of the stress on the preposition (e.g. 35700 */nad vodou*; see above). Column 3 interprets the position of the nucleus in such cases as if the nucleus occurred on the head of the prepositional phrase. (The head is more dynamic than the preposition and the nucleus on the preposition in effect demonstrates the prominence of the entire prepositional phrase.) Non-prepositional phrases and all other elements in which a discrepancy between the actual position and the interpretative position cannot arise, are denoted with a full stop (.). Prepositional phrases in which the nucleus actually does occur on the head word are marked either as 'h' or as 'p'. The mark 'h' indicates prepositional phrases in which the nucleus duly occurs on the head because the preposition consists of a single consonant (the consonant is attached in pronunciation to the head and becomes part of its first syllable, e.g. 35600 *k /těm*) or because the preposition is multisyllabic (regular placement of accent on the head). The mark 'h' also indicates the placement of the nuclear accent on a head consisting of more than three syllables (optional placement of accent on the head). The mark 'p' indicates cases in which the nucleus should fall on the monosyllabic preposition but was actually placed on the head (deviating from the obligatory placement).

Column 6: Pitch direction of the nucleus

\	fall
/	rise
\/	fall-rise
/\	rise-fall
=	level

Columns 7 and 8: Word class functions of the nucleus bearer
The word class interpretation of nucleus bearing words presented in this column is a compilation of the approaches applied in Dušková 1988, Karlík et al. 1995, Havránek and Jedlička 1960, Quirk et al. 1985, the Collins Cobuild English Dictionary 1998 and The Concise Oxford Dictionary 1990 (eighth edition). The word class system developed on the basis of these sources enables the comparison of word classes in Czech and English despite the different approaches to word classes in the two languages. The system inevitably involves a simplification of many issues and the introduction of categories and subcategories which are not part of the traditional word class systems of the compared languages (e.g. quantifiers and wh-words in Czech). Interjections and particles were placed in one common category (I+P) because they share many features, although they are interpreted differently by different grammarians. In recent grammars of English, for instance, particles are not listed as a separate word-class catgory at all; instead, much interest is devoted to discourse markers (discourse particles), which, in this study, correspond to the catogory 'I+P, con' and part of the category 'I+P, exc' (see below). In this respect, this study observes the conventions of Czech traditional grammars rather than the most recent English grammatical categorization. Column 7 indicates the main word class categories; subcategories and some additional specifications of the nucleus bearers are given in column 8. Below is a list of the abbreviations used in the two columns.

`N , ,`	nouns
`N ,att,`	attributive nouns
`N ,pos,`	nouns in the possessive case
`N ,pre,`	only in Czech: phrases consisting of a preposition and a noun with the nucleus occurring on the preposition
`Adj, ,`	adjectives
`Adj,att,`	attributive adjective
`Pro,per,`	personal pronouns
`Pro,pos,`	possessive pronouns
`Pro,dem,`	demonstrative pronouns
`Pro,oth,`	other pronouns
`Pro,qua,`	pronouns used as quantifiers
`Num, ,`	cardinal and ordinal numerals
`Num,qua,`	only in Czech: indefinite numerals comparable to some of the English quantifiers
`V ,lex,`	lexical verbs
`V ,nlx,`	non-lexical verbs (auxiliary verbs, modal verbs, copulas)
`V ,adv,`	only in English: phrasal verbs with the nucleus occurring on the adverbial element
`Adv,ptm,`	adverbs of place, time and manner used as adjuncts
`Adv,mea,`	adverbs of measure used as adjuncts
`Adv,sen,`	sentence adverbs (including modal adverbs/particles) used as disjuncts or conjuncts
`Adv,qua,`	adverbs used as quantifiers
`Wh-, ,`	wh-words
`Pre, ,`	prepositions
`Con, ,`	conjunctions
`I+P,exc,`	interjectional exclamations
`I+P,pol,`	interjections and particles predominantly expressing polarity

I+P,con,	interjections and particles predominantly functioning as contact means (including means of expressing hesitation)
I+P,int,	particles serving as intensives [vytýkací částice]

Column 9: FSP function of the nucleus bearer within the basic distributional field

RhPr	Rheme proper
Rh	Rheme
Tr	Transition
TrPr	Transition proper
DTh	Diatheme

Column 10: FSP function of the nucleus bearer within the distributional subfield of -1 level

A distributional subfield of -1 level is, for example, the subordinate object clause *what I'm ¦going to /do* in 21500 (*Protest-En*); column 10 indicates the FSP function of the nucleus bearer *to /do* within this subfield. The object clause as a whole functions as one unit (prosodically represented by the nucleus on *to /do*) in the basic distributional field and its FSP function within the basic distributional field is given in column 9.

Column 11: FSP function of the nucleus bearer within the distributional subfield of -2 or lower level Note to columns 9, 10 and 11:

The majority of the FSP functions denoted in columns 9, 10 and 11 are functions within a field containing a verbal predication. The functions indicated in columns 9, 10 and 11 are functions of the words that carry the nucleus or whole communicative units that the words are a part of. In example 21500 (*Protest-Cz*), for instance, the function of RhPr at the level of the basic distributional field (0 level) stands for the whole subordinate clause *co chci /udělat*. The nucleus represents the whole subordinate clause. This subordinate clause provides another field of verbal predication, the -1 level subfield. In this subfield, the element */udělat*, this time alone, functions as the RhPr.

Functional relations inside nominal fields (see Svoboda 1987 and 1989) have not been analyzed and a nominal unit is dealt with as one unit of the verbal field. In 21781, for instance, the nominal unit *¦any of their \questions* has the function of RhPr at the verbal field of 0 level and the relations inside the nominal subfield are not further specified. In special cases, the functions of the elements inside the nominal fields are indicated in the respective columns but this is only for a better illustration of the structure of a set of tone units. No conclusions have been drawn from these occasional interpretations of the nominal fields. Examples of such special cases are tone units 24300 and 24400 in *Protest-Cz*. The RhPr of the basic distributional field of the sentence is the noun phrase *\naděje ¦na mravní ¦obrodu \národa*. This noun phrase extends over two tone units and carries two nuclei. The first one occurs within the first tone unit, the second one within the second. The second nucleus has a representative function in regard to the other units within the field (for 'representative function', see Firbas 1992: 149–50, 169–70); it represents the whole nominal unit as the RhPr of the sentence. The nucleus on *\naděje* has no representative function within the verbal field. Its function within the nominal field was indicated to better explain the relationship between the separate tone units. Functions of elements inside nominal fields are denoted in small

letters preceded by angle brackets (>rhp, >rh, >tr, >trp, >dth). The abbreviation >*dtr* (cf. 24300) denotes an element of the nominal field which Firbas (1992: 83–5, 94–6, 167–9) interprets as diatheme (d) and Svoboda (1987: 76–77) as nominal transition (tr). (The distinction between these two approaches is irrelevant for the present study.)

Column 12: Indication of the level of integration of the nucleus bearer within the basic distributional field to which it belongs

.. well integrated element or independent element/clause
[. loose RhPr
[[loose DTh
[] loose TrPr

(On loose communicative units (external communicative units) see Svoboda 1989: 77, and Chamonikolasová 1987.)

Column 13: Type of tone unit

t terminal tone unit, i.e. the final tone unit of a sentence
n non-terminal tone unit, i.e. a tone unit which does not conclude the sentence
d declarative sentence
y yes/no question
w wh-question
x special case

Column 14: Indication of the completeness/coherence of the utterance

. complete/coherent utterance
- incomplete/incoherent utterance

Column 15: Indication of the speaker

V = Vaněk
S = Staněk
A = speaker A (female academic)
B = speaker B (male academic)
X = both speakers (one speaker starts the tone unit and the other one finishes it)

Column 16: The text of the tone unit containing prosodic transcription

2 Sample of database

Protest-Cz

```
00100,001,01,1,., \,N  ,   ,DTh ,----,----,[[,nd,.,S,\VAŇKU#
00200,002,01,1,., \,N  ,   ,DTh ,----,----,[[,nd,.,S,\ČLOVĚČE#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,no to jste \HODNÝ že jste ¦=přišel#
00300,003,04,1,., /,Adv,ptm,RhPr,----,----,.,.,ty,.,S,¦hledal jste to /DLOUHO#
00400,004,02,1,., \,I+P,pol,RhPr,----,----,.,.,td,.,V,ani \NE#
00500,005,04,1,., =,V  ,lex,Tr  ,----,----,.,.,nd,.,S,¦zapomněl jsem vám =ŘÍCT#
00600,006,04,1,., =,V  ,lex,----,Tr  ,----,.,.,nd,.,S,že tuhle ¦vilu =POZNÁTE#
00700,007,05,1,h, \,N  ,   ,RhPr,RhPr,----,.,.,td,.,S,podle . ¦rozkvetlých ¦magnolií v \ZAHRADĚ#
00800,008,02,2,., \,Adj,   ,RhPr,----,----,.,.,tx,.,S,\KRÁSNÉ ¦/co#
00900,009,01,1,., \,I+P,pol,RhPr,----,----,.,.,td,.,V,\ANO#
01000,010,11,3,., /,Num,   ,----,Rh  ,----,.,.,nd,.,S,během ¦necelých tří ¦let jsem ¦dosáhl že mají /DVAKRÁT víc ¦květů#
01100,011,04,1,., \,N  ,   ,RhPr,RhPr,----,.,.,td,.,S,než ¦za předchozího \MAJITELE#
01200,012,05,2,., /,I+P,int,RhPr,----,----,.,.,ty,.,S,¦máte na chalupě /TAKY magnolie#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,\MAGN#
01300,013,03,1,., \,I+P,pol,RhPr,----,----,.,.,td,.,V,¦ne ¦ne \NE#
01400,014,03,3,., \,V  ,nlx,RhPr,----,----,.,.,td,.,S,\MUSÍTE je mít#
01500,015,05,1,., /,N  ,   ,RhPr,----,----,.,.,nd,.,S,¦seženu vám . ¦dva kvalitní /POLOKMENY#
01600,016,06,1,., \,V  ,lex,RhPr,----,----,.,.,td,.,S,a ¦přijedu vám je ¦osobně \ZASADIT#
01700,017,03,1,., /,N  ,   ,RhPr,----,----,.,.,ty,.,S,¦dáte si /KOŇAK#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,\NE#
01800,018,02,1,., \,I+P,pol,RhPr,----,----,.,.,td,.,V,¦raději \NE#
01900,019,02,1,., =,Adv,ptm,RhPr,----,----,.,.,td,.,S,¦aspoň =SYMBOLICKY#
02000,020,01,1,., \,Adv,sen,TrPr,----,----,[],nd,.,S,\TAK#
02100,021,02,2,1, \,I+P,exc,RhPr,----,----,.,.,td,.,S,\NA SHLEDÁNÍ#
02200,022,02,2,1, \,I+P,exc,RhPr,----,----,.,.,td,.,V,\NA ZDRAVÍ#
02300,023,05,1,., \,V  ,lex,RhPr,RhPr,----,.,.,td,.,S,¦/bál jsem se že \NEPŘIJDETE#
02400,024,02,1,., \,Wh-,   ,RhPr,----,----,.,.,tw,.,V,a \PROČ#
02500,025,03,1,., \,V  ,lex,TrPr,----,----,[],nd,.,S,¦no to \VÍTE#
02600,026,08,1,.,/\,V  ,lex,RhPr,----,----,.,.,td,.,S,¦všechno se to tak nějak @ ¦podivně /\ZAMÍCHALO#
02700,027,04,2,., \,V  ,lex,RhPr,----,----,.,.,td,.,S,¦jo a \POSAĎTE se#
02800,028,10,1,., /,V  ,lex,RhPr,RhPr,----,.,.,ty,.,S,¦víte že jste se ¦za ta ¦léta ani moc /NEZMĚNIL#
```

```
02900,029,03,2,., \,I+P,int,RhPr,----,----,..,td,.,V,vy \TAKY ne#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\/JÁ#
03000,030,02,2,., \,V  ,lex,RhPr,----,----,..,td,.,S,\PROSÍM vás#
03100,031,03,2,1, /,N  ,pre,RhPr,----,----,..,nd,.,S,¦padesátka /NA KRKU#
03200,032,02,2,., \,N  ,   ,RhPr,----,----,[.,nd,.,S,\VLASY ¦=šedivějí#
03300,033,03,3,., \,N  ,   ,RhPr,----,----,[.,nd,.,S,\NEMOCE se ¦=hlásí#
03400,034,07,4,., \,V  ,nlx,RhPr,----,----,[.,td,.,S,¦jo už to \NENÍ co to ¦\bývalo#
03500,035,03,1,., =,N  ,   ,DTh ,----,----,[[,nd,.,S,a ta =DOBA#
03600,036,05,1,., =,V  ,lex,RhPr,----,----,..,td,.,S,¦/taky člověku ¦na zdraví =NEPŘIDÁ#
03700,037,06,1,., \,Adv,ptm,RhPr,----,----,..,tw,.,S,¦kdy jsme se ¦vlastně ¦viděli \NAPOSLED#
03800,038,02,1,., \,V  ,lex,RhPr,----,----,..,td,.,V,já \NEVÍM#
03900,039,07,1,., /,N  ,   ,RhPr,----,----,..,ty,.,S,¦nebylo to . @ ¦na vaší ¦poslední /PREMIÉŘE#
04000,040,03,1,., \,Adj,   ,RhPr,----,----,..,td,.,V,¦to je \MOŽNÉ#
04100,041,01,1,., \,I+P,con,TrPr,----,----,[],nd,.,S,\NO#
04200,042,06,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,to už snad ¦\není ani \PRAVDA#
04300,043,05,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦trochu jsme se ¦tehdy \POŠTĚKALI#
04400,044,01,1,., /,Adv,sen,RhPr,----,----,..,ty,.,V,/OPRAVDU#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,/HM#
04500,045,04,1,., =,N  ,   ,----,>rh ,----,..,nd,.,S,¦vytýkal jste mi =ILUZE#
04600,046,03,1,., =,N  ,   ,RhPr,>rhp,----,..,td,.,S,a ¦přílišný =OPTIMISMUS#
04700,047,11,2,1, \,N  ,pre,RhPr,----,----,..,td,.,S,¦mockrát jsem vám od té ¦doby už ¦musel dát \ZA PRAVDU#
04800,048,06,1,., /,V  ,lex,Tr  ,----,----,..,nd,.,S,¦tehdy jsem ovšem ¦/stále ještě /VĚŘIL#
04900,049,11,1,., /,V  ,lex,RhPr,RhPr,----,..,nd,.,S,že . ¦něco z ¦ideálů mého ¦/mládí se dá ¦/přeci jen /ZACHRÁNIT#
05000,050,07,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,S,a ¦vás jsem měl za ¦/\nenapravitelného /\ŠKAROHLÍDA#
05100,051,04,2,., \,V  ,nlx,RhPr,----,----,..,td,.,V,¦já ale \NEJSEM ¦/škarohlíd#
05200,052,05,1,., \,V  ,lex,RhPr,RhPr,----,..,td,.,S,¦vidíte jak se to \OBRÁTILO#
05300,053,02,1,., \,Adj,   ,RhPr,----,----,..,ty,.,S,¦jste \SÁM#
05400,054,02,1,., \,Adj,   ,RhPr,----,----,..,tw,.,V,¦jak \SÁM#
05500,055,01,1,., \,I+P,con,TrPr,----,----,[],nd,.,S,\NO#
05600,056,08,1,., \,V  ,lex,RhPr,----,----,..,td,.,X,Sno ¦jestli vás @ ¦jestli vás ¦to . V\NESLEDUJÍ#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\JO ¦jo ¦jo#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,¦ne že by mi na tom \ZÁLEŽELO#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,¦sám jsem vám přece /\TELEFONOVAL#
05700,057,04,1,., \,V  ,lex,RhPr,----,----,..,td,.,V,¦ničeho jsem si \NEVŠIML#
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05800,058,01,1,., =,Adv,sen,DTh ,----,----,[[,nd,.,S,=mimochodem#
05900,059,06,1,., \,V  ,lex,DTh ,RhPr,----,..,nd,.,S,když byste je ¦někdy chtěl \SETŘÁST#
06000,060,05,1,., /,Adj,   ,RhPr,RhPr,----,..,ty,.,S,¦víte kde to je /NEJLEPŠÍ#
06100,061,01,1,., \,Wh-,   ,RhPr,----,----,..,tw,.,V,\KDE#
06200,062,03,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,v ¦obchodním \DOMĚ#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,/ANO#
06300,063,04,2,1, /,N  ,pre,RhPr,----,----,..,nd,.,S,¦vmísíte se /DO DAVU#
06400,064,06,2,1, /,N  ,pre,RhPr,----,----,..,nd,.,S,¦v nestřeženém ¦okamžiku . ¦vniknete /NA ZÁCHOD#
06500,065,07,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦a ¦tam asi tak ¦dvě ¦hodiny \ČEKÁTE#
06600,066,02,1,., /,N  ,   ,Tr  ,----,----,..,nd,.,S,¦nabudou /DOJMU#
06700,067,06,2,., /,Adj,att,RhPr,RhPr,----,..,nd,.,S,že jste ¦nepozorovaně vyšel /JINÝM ¦vchodem#
06800,068,03,2,., \,V  ,lex,RhPr,----,----,..,td,.,S,a \VZDAJÍ to#
06900,069,04,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦schválně to ¦někdy \ZKUSTE#
07000,070,04,1,., \,N  ,   ,RhPr,----,----,..,td,.,V,¦máte tu asi \KLID#
07100,071,05,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦proto jsme se sem \STĚHOVALI#
07200,072,07,2,., \,V  ,nlx,RhPr,----,----,..,td,.,S,¦u toho ¦nádraží se prostě \NEDALO ¦psát#
07300,073,06,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,¦vyměnili jsme to ¦před třemi \LETY#
07400,074,07,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,¦/nejvíc pro mě ¦ovšem ¦znamená ta \ZAHRADA#
07500,075,03,1,., /,V  ,lex,RhPr,----,----,..,nd,.,S,pak vás /PROVEDU#
07600,076,04,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦a ¦trochu se \POCHLUBÍM#
07700,077,03,1,., /,Pro,oth,RhPr,----,----,..,ty,.,V,¦ošetřujete ji /SÁM#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,/DNES#
07800,078,07,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,¦dnes je to má ¦/největší ¦privátní \VÁŠEŇ#
07900,079,06,1,., \,Adv,ptm,RhPr,----,----,..,td,.,S,¦vrtám se v ní téměř \DENNĚ#
08000,080,05,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,¦/teď jsem zrovna ¦omlazoval \MERUŇKY#
08100,081,04,1,., /,N  ,   ,----,>dtr,----,..,nd,.,S,¦vyvinul jsem . ¦vlastní /METODU#
08200,082,07,1,., /,N  ,   ,----,----,>rh ,..,nd,.,S,¦založenou ¦na kombinaci . ¦=přirozených ¦a ¦=umělých /HNOJIV#
08300,083,06,1,., \,N  ,   ,RhPr,RhPr,>rhp,..,td,.,S,a ¦na ¦speciálním ¦způsobu ¦bezvoskového \ŠTĚPOVÁNÍ#
08400,084,06,1,., \,N  ,   ,RhPr,RhPr,----,..,td,.,S,¦=nevěřil byste ¦jaké to má \VÝSLEDKY#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,¦vyberu vám potom nějaké \ŠTĚPY#
08500,085,01,1,., /,N  ,   ,RhPr,----,----,..,ty,.,S,/CIGARETU#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,@m \NE#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,¦ne ne ne jen \KUŘTE#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\FERDINANDE#
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00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\PROSÍM vás#
08600,086,01,1,.,/\,V  ,lex,RhPr,----,----,..,td,.,V,/\DĚKUJI#
08700,087,03,1,.,/\,V  ,lex,RhPr,----,----,..,td,.,S,no tak /\POVÍDEJTE#
08800,088,02,1,., \,V  ,lex,RhPr,RhPr,----,..,tw,.,S,jak \ŽIJETE#
08900,089,01,1,., \,Con,   ,TrPr,----,----,[],nd,.,V,\ALE#
09000,090,01,1,., \,V  ,lex,RhPr,----,----,..,td,.,V,\DĚKUJI#
09100,091,02,2,., \,V  ,lex,RhPr,----,----,..,td,.,V,\UJDE to#
09200,092,05,2,., \,Adv,mea,RhPr,----,----,..,ty,.,S,¦dávají vám aspoň . \TROCHU ¦/pokoj#
09300,093,02,1,., \,Adv,ptm,RhPr,----,----,..,td,.,V,¦jak \KDY#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,=HM#
09400,094,03,1,., \,Adv,ptm,RhPr,----,----,..,tw,.,S,a . co \TAM#
09500,095,01,1,., \,Wh-,   ,RhPr,----,----,..,tw,.,V,\KDE#
09600,096,01,1,., \,I+P,con,TrPr,----,----,[],nd,.,S,\NO#
09700,097,07,1,., /,V  ,lex,RhPr,----,----,..,ty,.,S,¦může to ¦člověk ¦našeho ¦druhu vůbec /VYDRŽET#
09800,098,03,2,1, /,N  ,pre,RhPr,----,----,..,ty,.,V,¦myslíte /VE VĚZENÍ#
09900,099,03,1,., \,V  ,lex,RhPr,----,----,..,td,.,V,¦co mu \ZBÝVÁ#
10000,100,09,1,h,/\,N  ,   ,RhPr,----,----,..,td,.,S,jo ¦pokud si ¦=vzpomínám ¦míval jste ¦potíže s /\HEMEROIDY#
10100,101,08,4,., \,Adj,   ,RhPr,----,----,..,td,.,S,¦muselo to být asi \HROZNÉ při tamější ¦\hygieně#
10200,102,03,1,., \,N  ,   ,RhPr,----,----,..,td,.,V,¦dávali mi \ČÍPKY#
10300,103,05,2,1, \,N  ,pre,RhPr,----,----,..,td,.,S,¦měl byste jít \NA OPERACI#
10400,104,02,1,., /,N  ,   ,DTh ,----,----,[[,nd,.,S,¦mám /PŘÍTELE#
10500,105,07,2,1, \,N  ,pre,RhPr,----,----,..,td,.,S,je to náš ¦/největší ¦odborník \NA HEMEROIDY#
10600,106,03,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,¦dokáže ¦skutečné \ZÁZRAKY#
10700,107,03,3,., \,V  ,lex,RhPr,----,----,..,td,.,S,\VYJEDNÁM vám to#
10800,108,01,1,.,/\,V  ,lex,RhPr,----,----,..,td,.,V,/\DĚKUJI#
10900,109,01,1,., /,V  ,lex,TrPr,----,----,[],nd,.,S,/VÍTE#
11000,110,11,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,¦všechno mi to občas ¦připadá už jen jako . ¦nějaký ¦krásný \SEN#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,=VIŇTE#
11100,111,03,1,., =,N  ,   ,RhPr,----,----,..,nd,.,S,těch ¦zajímavých =PREMIÉR#
11200,112,01,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,=VERNISÁŽÍ#
11300,113,01,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,=PŘEDNÁŠEK#
11400,114,02,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,¦různých =SETKÁNÍ#
11500,115,04,2,1, =,N  ,pre,RhPr,----,----,[.,nd,.,S,¦nekonečných debat =O UMĚNÍ#
11600,116,02,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,té =ENERGIE#
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11700,117,01,1,.,/\,N  ,   ,RhPr,----,----,[.,nd,.,S,/\NADĚJÍ#
11800,118,01,1,.,/\,N  ,   ,RhPr,----,----,[.,nd,.,S,/\PLÁNŮ#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,/\AKCÍ#
11900,119,01,1,.,/\,N  ,   ,RhPr,----,----,[.,nd,.,S,/\NÁPADŮ#
12000,120,04,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,těch ¦/vináren plných =KAMARÁDŮ#
12100,121,02,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,¦divokých =FLÁMŮ#
12200,122,03,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,¦ztřeštěných ¦ranních =VÝTRŽNOSTÍ#
12300,123,02,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,¦veselých =DĚVČAT#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,¦co se kolem nás =TOČILO#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,/\ACH#
12400,124,10,8,., \,N  ,   ,RhPr,----,----,[.,td,.,S,a té \PRÁCE co jsme při tom všem ¦stihli ¦\udělat#
12500,125,05,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,to už se ¦nikdy \NEVRÁTÍ#
12600,126,05,1,.,/\,V  ,lex,RhPr,----,----,..,td,.,S,no ¦proboha snad jste se /\NEZUL#
12700,127,04,1,., \,V  ,nlx,RhPr,----,----,..,td,.,S,to jste ale \NEMUSEL#
12800,128,03,1,., \,Adj,   ,RhPr,----,----,..,td,.,V,to je \DOBRÉ#
12900,129,02,1,., /,Wh-,   ,TrPr,----,----,[],ny,.,S,a /CO#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,\CO#
13000,130,02,2,., /,V  ,lex,RhPr,----,----,..,ty,.,S,/bili VÁS#
13100,131,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,V,\NE#
13200,132,03,2,., \,V  ,lex,RhPr,----,----,..,td,.,S,ale . \BIJÍ tam#
13300,133,01,1,., \,Adv,ptm,RhPr,----,----,..,nd,.,V,\OBČAS#
13400,134,03,1,., \,I+P,pol,RhPr,----,----,..,td,.,V,ale ¦/politické \NE#
13500,135,05,5,., \,Adv,mea,RhPr,----,----,..,td,.,S,\MOC jsem na vás ¦myslel#
13600,136,01,1,., \,V  ,lex,RhPr,----,----,..,td,.,V,\DĚKUJI#
13700,137,02,1,., \,Adv,sen,DTh ,----,----,[[,nd,.,S,ale \STEJNĚ#
13800,138,05,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,to jsme si ¦tehdy \NEMYSLELI#
13900,139,01,1,., \,Wh-,   ,RhPr,----,----,..,tw,.,V,\CO#
14000,140,04,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦kam to všechno \DOSPĚJE#
14100,141,07,1,., \,Pro,per,RhPr,----,----,..,td,.,S,no ¦to jste přece ¦\netušil ani \VY#
14200,142,04,2,., \,N  ,   ,RhPr,----,----,..,td,.,S,je to \HNUS člověče#
14300,143,01,1,., \,N  ,   ,RhPr,----,----,[.,td,.,S,\HNUS#
14400,144,03,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,¦národu vládne \SPODINA#
14500,145,02,1,., /,N  ,   ,RhPr,----,----,..,tw,.,S,a /NÁROD#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\CH#
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14600,146,05,2.., \,Pro,oth,----,>dtr,----,...ny..,S,je to vůbec \TENTÝŽ ¦ /národ#
14700,147,06,1.., /,N  ,  ,----,DTh ,----,...ny..,S,který se ještě ¦před několika /LETY#
14800,148,03,1.., /,Adv,ptm,RhPr,RhPr,----,...ty..,S,¦/choval tak /BÁJEČNĚ#
14900,149,04,2.., \,N  ,  ,RhPr,----,----,...tx..,S,to strašné \HRBENÍ ¦ /páteří#
15000,150,03,1.., \,N  ,  ,RhPr,----,----,...nd..,S,¦všude jen \SOBECTVÍ#
15100,151,01,1.., \,N  ,  ,RhPr,----,----,...[.,nd..,S,\KORUPCE#
15200,152,01,1.., \,N  ,  ,RhPr,----,----,...[.,td..,S,\STRACH#
15300,153,06,1.., /,V  ,lex,RhPr,----,----,...tw..,S,¦co to z nás člověče /UDĚLALI#
15400,154,05,1.., /,Pro,per,RhPr,----,----,...ty..,S,¦jsme to ¦vůbec ještě /MY#
15500,155,07,1.../\,V  ,lex,RhPr,----,----,...td..,V,¦já bych to zas tak ¦černě /\NEVIDĚL#
15600,156,01,1.../\,I+P,pol,TrPr,----,----,...[].nd..,S,/\NE#
15700,157,03,3.., =,V  ,lex,RhPr,----,----,...nd..,S,=nezlobte se FERDINANDE#
15800,158,06,1.., \,N  ,  ,RhPr,----,----,...td..,S,ale vy . ¦nežijete v ¦normálním \PROSTŘEDÍ#
15900,159,05,1,h, =,N  ,  ,----,>dtr,----,...nd..,S,¦stýkáte se jenom s =LIDMI#
16000,160,05,1.., \,V  ,lex,RhPr,RhPr,----,...td..,S,kteří ¦tomu všemu ¦dokáží \ČELIT#
16100,161,04,1.., \,N  ,  ,RhPr,----,----,...td..,S,¦dodáváte si . ¦vzájemně \NADĚJI#
16200,162,03,1.., =,V  ,lex,Tr  ,----,----,...nd..,S,kdybyste ale =VĚDĚL#
16300,163,05,1.., \,Pro,per,RhPr,RhPr,----,...td..,S,v ¦čem musím žít \JÁ#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,buďte /RÁD#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,že s tím ¦vším už ¦nemáte nic \SPOLEČNÉHO#
16400,164,06,1.., \,N  ,  ,RhPr,----,----,...td..,S,¦člověku se . z toho ¦obrací \ŽALUDEK#
16500,165,04,1,h, \,N  ,  ,RhPr,----,----,...ty..,V,¦mysíte jako v \TELEVIZI#
16600,166,03,1,h, =,N  ,  ,RhPr,----,----,...nd..,S,ale v =TELEVIZI#
16700,167,02,2,1, =,N  ,pre,RhPr,----,----,...[.,nd..,S,=ve FILMU#
16800,168,01,1.., \,Adv,ptm,RhPr,----,----,...[.,td..,S,\VŠUDE#
16900,169,06,1.../\,V  ,lex,RhPr,----,----,...td..,V,v ¦televizi vám ¦nedávno něco /\DÁVALI#
17000,170,02,1.., \,I+P,pol,TrPr,----,----,...[].nd..,S,¦no \JO#
17100,171,08,2,1,/\,N  ,pre,RhPr,RhPr,----,...td..,S,ale ¦nemáte ¦ponětí co to bylo . /\ZA MARTYRIUM#
17200,172,04,1.., /,V  ,lex,RhPr,----,----,...nd..,S,¦přes rok to /ZDRŽOVALI#
17300,173,03,1.., /,V  ,lex,RhPr,----,----,...nd..,S,¦několikrát to /PŘEDĚLÁVALI#
17400,174,06,1..,\/,N  ,  ,RhPr,----,----,...nd..,S,¦změnili mi celý ¦začátek i \/KONEC#
17500,175,08,4.., \,N  ,  ,RhPr,RhPr,----,...td..,S,to je ¦neuvěřitelné jaké \HLOUPOSTI jim už ¦\vadí#
17600,176,03,1.., \,N  ,  ,RhPr,----,----,...td..,S,¦/sterilita a \INTRIKY#
17700,177,03,1.., \,N  ,  ,RhPr,----,----,...td..,S,¦/intriky a \STERILITA#
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17800,178,12,1,., \,V  ,lex,RhPr,RhPr,----,..,td,.,S,kolikrát si ¦říkám jestli by ¦nebylo ¦lepší se na to všechno \VYKAŠLAT#
17900,179,02,1,., /,V  ,lex,RhPr,----,----,[.,nd,.,S,někam /ZALÉZT#
18000,180,02,1,., /,N  ,   ,RhPr,----,----,[.,td,.,S,¦pěstovat /MERUŇKY#
18100,181,01,1,., \,V  ,lex,RhPr,----,----,..,td,.,V,\CHÁPU#
18200,182,01,1,., /,Con,   ,TrPr,----,----,[],nd,.,S,/JENOMŽE#
18300,183,10,1,., \,N  ,   ,RhPr,RhPr,----,..,nd,.,S,¦člověk si vždycky znovu klade ¦=otázku jestli ¦má vůbec \PRÁVO#
18400,184,03,1,., \,N  ,   ,----,DTh ,----,..,td,.,S,¦na takový \ÚNIK#
18500,185,10,1,., /,V  ,lex,DTh ,RhPr,----,..,nd,.,S,co když i to ¦/málo co se ¦/dá dneska /DĚLAT#
18600,186,03,3,.,\/,Adv,sen,DTh ,----,----,[[,nd,.,S,\/PŘECI jen ještě#
18700,187,04,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦dokáže ¦někomu něco \DÁT#
18800,188,06,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,aspoň ¦trochu ho . ¦=posílit a \POVZNÉST#
18900,189,05,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,jo ¦přinesu vám nějaké \PANTOFLE#
19000,190,02,2,., \,V  ,lex,RhPr,----,----,..,td,.,V,\NEOBTĚŽUJTE se#
19100,191,03,1,.,/\,V  ,nlx,RhPr,----,----,..,ty,.,S,¦ne ¦vážně /\NECHCETE#
19200,192,02,1,., \,I+P,pol,RhPr,----,----,..,td,.,V,¦skutečně \NE#
19300,193,01,1,., \,I+P,con,TrPr,----,----,[],nd,.,S,\JO#
19400,194,01,1,., \,Con,   ,TrPr,----,----,[],nd,.,S,\A#
19500,195,02,1,., \,N  ,   ,RhPr,----,----,..,tw,.,S,co . \DROGY#
19600,196,01,1,., \,N  ,   ,RhPr,----,----,[.,tw,.,S,\DROGY#
19700,197,03,3,., /,V  ,lex,RhPr,----,----,..,ty,.,S,/DÁVALI vám něco#
19800,198,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,V,\NE#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,/NE#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,\NE#
19900,199,03,1,., /,N  ,   ,RhPr,----,----,..,ty,.,S,žádné . ¦podezřelé /INJEKCE#
20000,200,02,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,V,jen /\VITAMINOVÉ#
20100,201,05,1,., \,V  ,nlx,RhPr,----,----,..,td,.,S,¦ve stravě ovšem . ¦něco \BUDE#
20200,202,04,1,., \,N  ,   ,RhPr,----,----,..,td,.,V,¦nanejvýš ¦/brom proti \SEXU#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\JO ch ch#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\ANO#
20300,203,05,1,., =,V  ,lex,Tr  ,----,----,..,nd,.,S,no ale ¦nějak . ¦nějak =ZLOMIT#
20400,204,04,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,se vás jistě \SNAŽILI#
20500,205,01,1,.,\/,I+P,con,TrPr,----,----,[],nd,-,V,\/NOTAK#
20600,206,06,1,., /,V  ,lex,DTh ,RhPr,----,..,nd,.,S,¦ne jestli o tom nechcete /MLUVIT#
20700,207,02,1,.,/\,V  ,nlx,RhPr,----,----,..,td,.,S,tak /\NEMUSÍTE#
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20800,208,09,1,., \,N  ,   ,RhPr,----,----,..,nd,.,V,v ¦jistém ¦ohledu to je vlastně ¦účel ¦vyšetřovací \VAZBY#
20900,209,02,1,., \,I+P,con,TrPr,----,----,[],td,.,V,\ŽE ano#
21000,210,03,1,., =,N  ,   ,RhPr,RhPr,----,[.,td,.,V,¦srazit ¦člověku =HŘEBÍNEK#
21100,211,07,1,., \,V  ,lex,RhPr,RhPr,----,..,td,.,S,ano ano a ¦přiměť ho aby \VYPOVÍDAL#
21200,212,01,1,., \,I+P,con,RhPr,----,----,..,td,.,V,\@HM#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,já vám něco \ŘEKNU#
21300,213,06,5,., \,Pro,per,DTh ,RhPr,----,..,nd,.,S,kdyby \mě někdy ¦pozvali ¦NA VÝSLECH#
21400,214,06,1,.,/\,V  ,lex,DTh ,RhPr,----,[[,nd,.,S,¦což mě ¦dříve nebo později /\NEMINE#
21500,215,04,1,., /,V  ,lex,RhPr,RhPr,----,..,ty,.,S,¦víte co chci /UDĚLAT#
21600,216,01,1,., \,Wh-,   ,RhPr,----,----,..,tw,.,V,\CO#
21700,217,02,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦prostě . \NEVYPOVÍDAT#
21800,218,01,1,., \,V  ,lex,RhPr,----,----,[.,td,.,S,\NEVYPOVÍDAT#
21900,219,06,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦vůbec se s ¦nimi nebudu \BAVIT#
22000,220,05,1,., \,Adj,   ,RhPr,----,----,..,td,.,S,to je totiž to \NEJLEPŠÍ#
22100,221,04,1,., /,N  ,   ,Tr  ,----,----,..,nd,.,S,¦člověk má aspoň /JISTOTU#
22200,222,06,1,., \,V  ,nlx,RhPr,RhPr,RhPr,..,td,.,S,že jim ¦neřekne něco co \NEMÁ#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,MNO#
22300,223,02,1,.,\/,Adv,sen,DTh ,----,----,[[,nd,.,S,ale \/STEJNĚ#
22400,224,05,1,., =,N  ,   ,RhPr,----,----,..,td,.,S,¦stejně musíte mít ¦ohromné =NERVY#
22500,225,03,3,., /,V  ,lex,RhPr,----,----,..,nd,.,S,/VYDRŽET to všechno#
22600,226,05,1,.,/\,V  ,lex,RhPr,RhPr,----,..,td,.,S,a . ještě ¦dělat co /\DĚLÁTE#
22700,227,02,1,., \,V  ,lex,RhPr,----,----,..,tw,.,V,co \MYSLÍTE#
22800,228,01,1,., \,I+P,con,TrPr,----,----,[],nd,.,S,\NO#
22900,229,03,1,., /,N  ,   ,RhPr,----,----,..,nd,.,S,¦všechny ty /PROTESTY#
23000,230,04,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,ty . ty ty =PETICE#
23100,231,01,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,=DOPISY#
23200,232,04,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,¦=boj ¦za lidská =PRÁVA#
23300,233,05,1,., \,V  ,lex,RhPr,RhPr,----,[.,td,.,S,prostě to ¦všechno co \DĚLÁTE#
23400,234,04,1,., \,N  ,   ,RhPr,----,----,[.,td,.,S,¦vy a vaši \PŘÁTELÉ#
23500,235,04,1,., \,V  ,lex,RhPr,----,----,..,td,.,V,¦tolik toho zas \NEDĚLÁM#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\FERDINANDE#
23600,236,01,1,., \,N  ,   ,DTh ,----,----,[[,nd,.,S,\FERDINANDE#
23700,237,04,1,., \,Adj,   ,RhPr,----,----,..,td,.,S,jenom ¦\nebuďte ¦zbytečně \SKROMNÝ#
23800,238,03,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦já všechno \SLEDUJI#
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23900,239,06,1,.,\/,Pro,per,DTh ,RhPr,RhPr,..,nd,.,S,kdyby dělal ¦každý ¦to co \/VY#
24000,240,05,1,., \,Adv,ptm,RhPr,----,----,..,td,.,S,¦vypadaly by ¦poměry úplně \JINAK#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,to je ¦nesmírně \DŮLEŽITÉ#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,že tu je ¦aspoň \/NĚKOLIK ¦lidí#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,kteří se ¦nebojí . \ZASTAT se ¦druhých#
24100,241,07,4,., /,Adj,att,RhPr,----,----,..,nd,.,S,je to ¦sice /SLABOUNKÁ ¦/nitka kterou ¦spřádáte#
24200,242,01,1,., /,Con,   ,TrPr,----,----,[],nd,.,S,/ALE#
24300,243,07,1,., \,N  ,   ,----,>dtr,----,..,nd,.,S,možná že právě ¦\na ní visí \NADĚJE#
24400,244,04,1,., \,N  ,   ,RhPr,>rhp,----,..,td,.,S,¦na mravní ¦obrodu \NÁRODA#
24500,245,01,1,.,/\,V  ,lex,RhPr,----,----,..,td,.,V,/\PŘEHÁNÍTE#
24600,246,05,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,¦/já to tak ¦aspoň \VIDÍM#
24700,247,08,1,., \,N  ,   ,RhPr,----,----,..,td,.,V,ta ¦naděje je přece ¦ve všech ¦slušných \LIDECH#
24800,248,05,1,., \,V  ,nlx,RhPr,----,----,..,tw,.,S,ale ¦\kolik jich ještě \JE#
24900,249,01,1,., \,Wh-,   ,RhPr,----,----,[.,tw,.,S,\KOLIK#
25000,250,01,1,., \,Num,qua,RhPr,----,----,..,td,.,V,\DOST#
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Protest-En

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00100,001,01,1,., \,N  ,   ,DTh ,----,----,[[,nd,.,S,\VANĚK#
00200,002,03,1,., \,N  ,   ,DTh ,----,----,[[,nd,.,S,¦my ¦dear \FELLOW#
00300,003,06,2,., /,V  ,lex,RhPr,RhPr,----,..,ty,.,S,¦did you have ¦trouble /FINDING it#
00400,004,02,1,., \,Adv,sen,RhPr,----,----,..,td,.,V,not \REALLY#
00571,005,06,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,I for¦got to ¦mention the MAG\NOLIAS#
00572,006,07,7,., \,Pro,dem,RhPr,----,----,..,td,.,S,\THAT'S how you ¦know it's my ¦\house#
00800,007,04,3,., \,Adj,   ,RhPr,----,----,..,tx,.,S,it's SU\PERB ¦/(aren't) (they)#
00900,008,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,V,\YES#
01011,009,10,4,., \,Num,   ,RhPr,----,----,..,nd,.,S,d'you know I ¦managed to get \TWICE as many ¦blossoms#
01012,010,04,1,., /,N  ,   ,DTh ,----,----,..,nd,.,S,as the ¦previous /OWNER#
01013,011,05,1,.,\/,N  ,   ,DTh ,----,----,..,td,.,S,in ¦less than ¦three \/YEARS#
01200,012,08,4,., \,N  ,   ,RhPr,----,----,..,ty,.,S,@ have you ¦got . ¦MAG\NOLIAS in your ¦/garden#
01300,013,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,V,\NO#
01400,014,03,2,., \,V  ,nlx,RhPr,----,----,..,td,.,S,you \SHOULD have#
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01551,015,01,1,., \,V  ,lex,TrPr,----,----,[],nd,.,S,\LOOK#
01552,016,13,7,., \,N  ,   ,RhPr,----,----,..,nd,.,S,I'll find a ¦couple of decent \CUTTINGS for you later in the ¦/year#
01600,017,09,1,., \,Adv,ptm,RhPr,----,----,..,td,.,S,and I'll ¦come and ¦plant them for you \PERSONALLY#
01771,018,01,1,., \,I+P,con,TrPr,----,----,[],nd,.,S,\NOW#
01772,019,04,1,., \,N  ,   ,RhPr,----,----,..,tw,.,S,¦how about a \BRANDY#
01800,020,06,3,., \,I+P,pol,RhPr,----,----,..,td,.,V,oh I'd rather \NOT Mr Staněk#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,if you ¦don't \MIND#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,oh ¦\come \on VANĚK#
01900,021,05,2,., \,N  ,   ,RhPr,----,----,..,td,.,S,¦one for ¦old \TIMES ¦/eh#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\THERE we are#
02000,022,01,1,.,/\,I+P,con,TrPr,----,----,[],nd,.,S,/\WELL#
02100,023,04,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,S,¦here's to ¦our . /\REUNION#
02200,024,01,1,., \,I+P,exc,RhPr,----,----,..,td,.,V,\CHEERS#
02331,025,05,1,.,\/,Adj,   ,Tr  ,----,----,..,nd,.,S,I was . I was A\/FRAID#
02332,026,05,1,., \,V  ,lex,RhPr,RhPr,----,..,td,.,S,you ¦weren't going to \COME#
02400,027,02,1,., \,Wh-,   ,RhPr,----,----,..,tw,.,V,but \WHY#
02500,028,04,3,., \,I+P,con,TrPr,----,----,[],nd,.,S,@g@ \WELL I mean#
02661,029,04,1,., /,Adj,   ,----,>rh ,----,..,nd,.,S,¦everything's got so . CON/FUSED#
02662,030,02,1,., /,Adj,   ,RhPr,>rhp,----,..,td,.,S,and . /DIFFICULT#
02700,031,05,1,., \,V  ,adv,RhPr,----,----,..,td,.,S,@d@ ¦won't you ¦sit \DOWN#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,oh \THANK you#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\THAT'S ¦more ¦like it#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,/OLIVES#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,@ \NO#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,\THANK you#
02800,032,09,6,., \,V  ,lex,RhPr,----,----,..,td,.,S,@ you ¦haven't \CHANGED much in ¦all these ¦/years#
02900,033,03,1,., \,Pro,per,RhPr,----,----,..,td,.,V,¦neither have \YOU#
03000,034,03,1,., \,V  ,adv,RhPr,----,----,..,td,.,S,oh ¦come \ON#
03100,035,04,1,., =,Num,   ,RhPr,----,----,..,nd,.,S,¦getting on for =FIFTY#
03200,036,02,1,., =,Adj,   ,RhPr,----,----,..,nd,.,S,¦going =GRAY#
03300,037,03,1,., \,N  ,   ,RhPr,----,----,..,nd,.,S,¦/aches and \PAINS#
03400,038,08,3,., \,V  ,nlx,RhPr,RhPr,----,..,td,.,S,¦none of us ¦like we \USED to be#
03500,039,06,1,.,\/,Adv,ptm,DTh ,RhPr,----,..,nd,.,S,and the way ¦things ¦are to\/DAY#
03600,040,07,2,., \,Adj,   ,RhPr,----,----,..,td,.,S,¦doesn't make one ¦feel any \BETTER ¦/either#
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03700.041.09.4.., \.V  ,lex.RhPr.----.----,...tw..S.¦when ¦when did we last \SEE each other ¦/actually#
03800.042.03.1../\.V  ,lex.RhPr.----.----,...td..V.I ¦don't /\KNOW#
03900.043.06.1.., \.N  ,  ,RhPr.----.----,...ty..S.¦wasn't it at your ¦last \PREMIERE#
04000.044.02.2.., \.V  ,nlx.RhPr.----.----,...td..V.\COULD be#
04121.045.04.1.., \.N  ,  ,RhPr.----.----,...td..S.¦seems like a¦nother \AGE#
04300.046.07.1.., \.N  ,  ,RhPr.----.----,...td..S.¦we ¦had a ¦bit of an \ARGUMENT#
04400.047.02.1.., /.V  ,nlx.RhPr.----.----,...ty..V.we /DID#
04561.048.08.1.., \.Adj,  ,RhPr,RhPr.----.----,...td..S.you ¦took me to ¦task for ¦being ¦OVER¦OPTI\MISTIC#
04771.049.02.1.., \.I+P,  ,TrPr.----.----,[].nd..S.¦good \LORD#
04772.050.04.1.., \.Adv,ptm,DTh ,----.----,...nd..S.how ¦often since \THEN#
04773.051.07.1.., \.Adj,  ,RhPr,RhPr.----.----,...td..S.I've had to ad¦mit you were \RIGHT#
04800.052.08.1.., /.V  ,lex,Tr  ,----.----,...nd..S.of course in ¦those days I still BE/LIEVED#
04991.053.05.3.., \.Pre,  ,----,DTh ,----.----,...nd..S.that in \SPITE of ¦/everything#
04992.054.11.1.., /.V  ,lex,RhPr,RhPr.----.----,...nd..S.¦/some of the i¦/deals of my ¦/youth could still be /SALVAGED#
05000.055.08.1.., \.N  ,  ,RhPr.----.----,...td..S.and I took ¦/you for an in¦corrigible \PESSIMIST#
05100.056.05.3.., \.I+P,pol,RhPr.----.----,...td..V.but I'm \not a ¦\PESSIMIST#
05221.057.03.1.., \.V  ,lex,TrPr.----.----,[].nd..S.n@ you \SEE#
05222.058.02.1.., \.V  ,lex,RhPr.----.----,...td..S.¦everything's \CHANGED#
05300.059.04.1../\.Adj,  ,RhPr.----.----,...ty..S.are you . ¦you're \/ALONE#
05400.060.06.1.., \.Adj,  ,RhPr.----.----,...tw..V.@ ¦what do you ¦mean \ALONE#
05561.061.10.2.., \.V  ,lex,RhPr.----.----,...td..X.Swell ¦isn't there ¦somebody . you ¦know Voh oh \FOLLOWING me#
05771.062.01.1.., \.I+P,pol,TrPr.----.----,[].nd..V.\NO#
05772.063.04.1.., \.Pro,qua,RhPr.----.----,...td..V.I ¦didn't notice \ANYONE#
05800.064.03.1.., \.N  ,  ,DTh ,----.----,[[.nd..S.by the \WAY#
05900.065.11.5.., \.V  ,adv,DTh ,RhPr.----.----,...nd..S.sup¦pose you ¦\want to ¦\shake them \OFF one of these days#
06000.066.08.2.., \.V  ,lex,RhPr,RhPr.----.----,...ty..S.d'you know the ¦best ¦place to \DO it#
06100.067.01.1../\.I+P,pol,RhPr.----.----,...td..V.\/NO#
06200.068.03.2.., \.N  ,att,RhPr.----.----,...td..S.a DE\PARTMENT ¦store#
06300.069.05.1../\.N  ,  ,RhPr.----.----,...nd..S.you ¦mingle with the \/CROWD#
06441.070.08.1.., /.V  ,lex,DTh ,RhPr.----.----,...nd..S.and at a ¦moment when they're not /LOOKING#
06442.071.05.1../\.N  ,  ,RhPr.----.----,...nd..S.you ¦\sneak into the \/LOO#
06500.072.03.2.., \.V  ,lex,RhPr.----.----,...td..S.and \WAIT there#
06671.073.08.1.., \.Adv,ptm,RhPr,RhPr.----.----,...nd..S.¦\/then they ¦think you've ¦managed to ¦slip \OUT#
06800.074.04.1.., \.V  ,adv,RhPr.----.----,...td..S.and they ¦give \UP#
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06900.075.02.2.., \,V  ,lex,RhPr,----,----,...td..S,\TRY it#
07000.076.04.1..,\,Adj,  ,RhPr,----,----,...td..V,it . ¦seems ¦very \/PEACEFUL#
07100.077.05.1.., \,V  ,lex,RhPr,RhPr,----,...td..S,¦(noh) that's why we \MOVED#
07221.078.07.1..,\/,V  ,lex,RhPr,RhPr,----,...nd..S,it was im¦=possible to go on \/WRITING#
07222.079.05.2.., =,N  ,att,DTh ,----,----,...td..S,¦down by that =RAILWAY ¦/station#
07300.080.08.4.., \,N  ,  ,RhPr,----,----,...td..S,we've been here ¦three \YEARS now you know#
07400.081.10.1.., \,N  ,  ,RhPr,----,----,...td..S,@ of course what I ¦\really ¦/love is the \GARDEN#
07561.082.05.2.., \,V  ,adv,RhPr,----,----,...td..S,I'll ¦show you \ROUND later#
07700.083.05.1.., /,Pro,oth,RhPr,----,----,...ty..V,you ¦do the ¦gardening your/SELF#
07800.084.07.3.., \,N  ,  ,RhPr,----,----,...td..S,it's ¦become my ¦greatest \PASSION these ¦/days#
07900.085.08.1.., \,N  ,  ,RhPr,----,----,...td..S,I keep ¦puttering a¦bout there almost every \DAY#
08000.086.08.1.., \,N  ,  ,RhPr,----,----,...td..S,¦just ¦now I've been ¦dealing with the \APRICOTS#
08111.087.05.1.., \,N  ,  ,RhPr,----,----,...nd..S,I've de¦\veloped my own \METHODS#
08112.088.02.1.., /,V  ,lex,TrPr,----,----,[].td...S,you /SEE#
08231.089.07.1.., /,N  ,  ,----,>rh ,----,----,...nd...S,it's a ¦special ¦system of ¦wax¦free /GRAFTING#
08232.090.09.1.., \,N  ,  ,RhPr,>rhp,----,----,...td...S,and and a ¦mixture of ¦natural and ¦arti¦ficial \FERTILIZERS#
08400.091.07.3.., \,N  ,  ,RhPr,RhPr,----,----,...td...S,you won't be¦=lieve the RESULTS I get#
08500.092.06.1.., /,N  ,  ,RhPr,----,----,----,...ty...S,@@ would you like a ¦CIGA/RETTE#
08600.093.03.1.., \,Pro,per,RhPr,----,----,----,...td...V,oh ¦thank \YOU#
08700.094.05.2.., \,V  ,lex,Tr  ,----,----,----,...nd...S,¦well ¦now ¦Ferdinand \TELL me#
08800.095.03.2.., \,V  ,nlx,RhPr,RhPr,----,----,...tw...S,how \ARE you#
08911.096.02.1.., /,Adj,  ,RhPr,----,----,----,...td...V,all /RIGHT#
08912.097.01.1.., /,N  ,  ,RhPr,----,----,----,...td...S,/THANKS#
09221.098.05.1.., /,Adj,  ,RhPr,----,----,----,...ty...S,do they . ¦leave you A/LONE#
09222.099.06.3.., \,Adv,ptm,RhPr,----,----,----,[..ty...S,@ at ¦least  \NOW and ¦/then#
09300.100.02.1.., \,V  ,lex,RhPr,----,----,----,...td...V,it DE\PENDS#
09400.101.06.4.., \,V  ,nlx,RhPr,----,----,----,...tw...S,and how \WAS it in there#
09500.102.01.1.., \,Wh-,  ,RhPr,----,----,----,...tw...V,\WHERE#
09671.103.06.2.., \/,V  ,lex,RhPr,----,----,----,...ty...S,can ¦people ¦like us \/BEAR it#
09800.104.05.1.., \,N  ,  ,RhPr,----,----,----,...td...V,oh you ¦mean in \PRISON#
09900.105.06.1.../\,V  ,lex,RhPr,----,----,----,...td...V,well what ¦else can ¦one /\DO#
10001.106.04.1.., =,V  ,lex,Tr  ,----,----,----,...nd...S,I ¦seem to RE=MEMBER#
10002.107.07.1.., \,N  ,  ,RhPr,RhPr,----,----,...td...S,¦you used to be ¦\bothered with \HEMORRHOIDS#
10111.108.06.1.., \,Adj,  ,RhPr,----,----,----,...nd...S,@@ ¦that must have been \TERRIBLE#
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10112,109,06,3,., \,N  ,   ,DTh ,----,----,..,td,.,S,what with the \HYGIENE in there#
10200,110,04,1,., \,N  ,   ,RhPr,----,----,..,td,.,V,they ¦gave me SU\PPOSITORIES#
10300,111,09,4,., \,V  ,lex,RhPr,----,----,..,td,.,S,you ¦ought to have them \OPERATED on you know#
10451,112,03,1,., =,V  ,lex,Tr  ,----,----,..,nd,.,S,it ¦/so =HAPPENS#
10452,113,03,2,., \,Adj,att,----,DTh ,----,..,nd,.,S,the \BEST ¦/surgeon#
10453,114,05,4,., \,Pro,dem,----,DTh ,----,..,nd,.,S,for \THAT sort of ¦/things#
10454,115,05,3,., \,N  ,   ,RhPr,RhPr,----,..,td,.,S,is a \FRIEND of mine#
10600,116,05,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,(and) (he) ¦really ¦works \WONDERS#
10700,117,06,3,., \,V  ,adv,RhPr,----,----,..,td,.,S,I'll ¦fix it \UP for you#
10800,118,02,2,., \,V  ,lex,RhPr,----,----,..,td,.,V,\THANK you#
10900,119,02,1,., /,V  ,lex,TrPr,----,----,[],nd,.,S,you /KNOW#
11001,120,01,1,.,\/,Adv,ptm,DTh ,----,----,..,nd,.,S,\/SOMETIMES#
11002,121,07,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,S,it ¦all ¦seems like a fan¦tastic /\DREAM#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,everything that \HAPPENED in ¦/those days#
11100,122,03,1,., /,N  ,   ,RhPr,----,----,[.,nd,.,S,the ¦first /NIGHTS#
11200,123,03,1,., /,N  ,   ,RhPr,----,----,[.,nd,.,S,the ¦private /VIEWS#
11300,124,01,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,=LECTURES#
11400,125,01,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,=MEETINGS#
11500,126,02,1,., /,N  ,   ,RhPr,----,----,[.,nd,.,S,¦/endless DIS/CUSSIONS#
11600,127,03,1,.,/\,N  ,   ,RhPr,----,----,[.,nd,.,S,¦all that /\ENERGY#
11700,128,01,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,=HOPES#
11800,129,01,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,=PLANS#
11900,130,01,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,I=DEAS#
12000,131,04,1,., /,N  ,   ,RhPr,----,----,[.,nd,.,S,¦/wine-bars ¦/crowded with /FRIENDS#
12100,132,02,1,., =,N  ,   ,RhPr,----,----,[.,nd,.,S,¦wild =BOOZE-UPS#
12200,133,07,5,., /,Adj,att,RhPr,----,----,[.,nd,.,S,the ¦sudden /MAD im¦pulses at ¦/day break#
12300,134,04,1,.,/\,N  ,   ,RhPr,----,----,[.,td,.,S,and ¦those de¦/\licious /\GIRLS#
12400,135,11,6,., \,N  ,   ,RhPr,RhPr,----,[.,td,.,S,and ¦yet the ¦/mountains of \WORK we ¦managed to get ¦done#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,that's all over \/NOW#
12500,136,04,1,.,/\,Adv,ptm,RhPr,----,----,..,td,.,S,it'll . ¦never come /\BACK#
12661,137,02,1,., \,I+P,exc,TrPr,----,----,[],nd,.,S,¦good \HEAVENS#
12662,138,08,1,., \,N  ,   ,RhPr,----,----,..,tw,.,S,why ¦why have you ¦taken off your \SHOES#
12700,139,05,1,.,\/,Pro,dem,RhPr,----,----,..,nd,.,S,you ¦needn't have ¦done \/THAT#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,they're not \REAL ¦persian#
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12800,140,04,1,., /,Adj,   ,RhPr,----,----,..,td,.,V,@ it's ¦all /RIGHT#
12901,141,07,1,., /,V  ,adv,RhPr,----,----,..,ty,.,S,¦did they . did they ¦beat you /UP#
13100,142,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,V,\NO#
13200,143,07,7,., /,V  ,nlx,RhPr,----,----,..,ty,.,S,/DO they . ¦beat people ¦up in there#
13300,144,01,1,.,\/,Adv,ptm,RhPr,----,----,..,nd,.,V,\/SOMETIMES#
13400,145,04,1,.,\/,N  ,   ,RhPr,----,----,..,td,.,V,but ¦not the PO\/LITICALS#
13500,146,07,2,., \,Adj,att,RhPr,----,----,..,td,.,S,I ¦\thought about you a \GREAT ¦deal#
13600,147,02,2,., \,V  ,lex,RhPr,----,----,..,td,.,V,\THANK you#
13781,148,05,2,., /,Pro,dem,DTh ,----,----,..,nd,.,S,I'll bet in /THOSE ¦days#
13782,149,06,3,., \,V  ,lex,RhPr,----,----,..,td,.,S,it ¦never ¦even O\CCURRED to you#
13900,150,02,1,., \,Wh-,   ,RhPr,----,----,..,tw,.,V,@ \WHAT#
14000,151,06,1,., \,V  ,adv,RhPr,----,----,..,td,.,S,n@ ¦how ¦things would ¦end \UP#
14100,152,05,1,.,\/,Pro,dem,RhPr,----,----,..,td,.,S,even ¦\/you didn't pre¦dict \/THIS#
14200,153,04,2,., \,Adj,   ,RhPr,----,----,..,td,.,S,ah it's DIS\GUSTING (2syl)#
14300,154,01,1,., \,Adj,   ,RhPr,----,----,[.,td,.,S,DIS\GUSTING#
14400,155,05,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,the ¦/nation's ¦/governed by \SCUM#
14500,156,03,1,., \,N  ,   ,DTh ,----,----,[[,tw,.,S,and the \PEOPLE#
14600,157,08,2,., \,Adj,att,----,>dtr,----,..,ny,.,S,@ ¦can they ¦really be the \SAME ¦/people#
14700,158,04,2,., \,N  ,   ,----,DTh ,----,..,ny,.,S,who ¦ten \YEARS a¦/go#
14800,159,03,1,.,\/,N  ,   ,RhPr,RhPr,----,..,ty,.,S,were such \/HEROES#
14991,160,04,1,., /,N  ,   ,RhPr,----,----,..,nd,.,S,all this ¦horrible /CRINGING#
14992,161,01,1,., /,N  ,   ,RhPr,----,----,[.,nd,.,S,/BOWING#
14993,162,02,1,., /,N  ,   ,RhPr,----,----,[.,nd,.,S,and /SCRAPING#
15000,163,01,1,., /,N  ,   ,RhPr,----,----,[.,nd,.,S,/SELFINTEREST#
15100,164,01,1,., /,N  ,   ,RhPr,----,----,[.,nd,.,S,COR/RUPTION#
15200,165,02,1,., /,N  ,   ,RhPr,>rhp,----,[.,td,.,S,and /FEAR#
15331,166,02,1,., \,I+P,exc,TrPr,----,----,[],nd,.,S,¦good \LORD#
15332,167,07,4,., \,V  ,lex,RhPr,----,----,..,tw,.,S,¦what did they \TURN us ¦into ¦over#
15400,168,04,1,.,\/,Pro,per,RhPr,----,----,..,ty,.,S,¦are we ¦still \/US#
15500,169,11,4,., \,Adj,   ,RhPr,RhPr,----,..,td,.,V,I ¦really ¦don't think ¦things are as \BLACK as ¦/all ¦that#
15671,170,04,3,., \,V  ,lex,RhPr,----,----,..,nd,.,S,now FOR\GIVE me ¦Ferdinand#
15800,171,10,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,S,but you don't ¦happen to ¦live in a ¦normal EN/\VIRONMENT#
15901,172,09,1,., /,N  ,   ,RhPr,RhPr,----,..,td,.,S,you are ¦(mixed) (with) ¦people who're ¦making a /STAND#
16100,173,05,1,., /,N  ,   ,RhPr,----,----,..,nd,.,S,you ¦give each other /HOPE#
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00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,and EN/\COURAGEMENT#
16200,174,03,1,.,\/,N  ,   ,Tr  ,----,----,..,nd,.,S,you've no I\/DEA#
16300,175,10,6,., \,Pro,per,RhPr,RhPr,----,..,td,.,S,the ¦sort of en¦vironment \I'VE got to put ¦/up with#
16400,176,05,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,it really ¦turns your \STOMACH#
16500,177,04,1,., \,N  ,   ,RhPr,----,----,..,td,.,V,you ¦mean in \TELEVISION#
16600,178,01,1,., \,N  ,   ,RhPr,----,----,..,nd,.,S,\TELEVISION#
16700,179,02,2,., \,N  ,att,RhPr,----,----,[.,nd,.,S,\FILM ¦studios#
16800,180,03,2,., \,V  ,lex,RhPr,----,----,[.,td,.,S,you \NAME it#
16991,181,06,1,., \,N  ,   ,RhPr,----,----,..,nd,.,V,you ¦had ¦something on the \BOX#
16992,182,03,1,.,/\,N  ,   ,DTh ,----,----,..,td,.,V,the other /\NIGHT#
17011,183,09,2,., \,Pro,dem,RhPr,----,----,..,td,.,S,h@ you've no i¦dea what an or¦deal \THAT was#
17200,184,09,5,., \,N  ,   ,RhPr,----,----,..,nd,.,S,they ¦\sat on the \SCRIPT for over a ¦/year#
17341,185,07,1,., /,N  ,   ,RhPr,----,----,..,nd,.,S,then they started ¦fiddling with the /OPENING#
17342,186,06,3,., \,Adj,att,RhPr,----,----,..,td,.,S,they ¦changed the EN\TIRE ¦closing ¦sequence#
17551,187,03,1,., /,V  ,lex,Tr  ,----,----,..,nd,.,S,you ¦wouldn't BE/LIEVE#
17552,188,07,6,., \,N  ,   ,RhPr,RhPr,----,..,td,.,S,the \TRIFLES they ob¦\ject to ¦these days#
17671,189,03,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,¦nothing but \POLITICS#
17672,190,05,1,., \,Adj,   ,RhPr,----,----,..,td,.,S,and it's ¦all so \STERILE#
17881,191,05,2,., =,V  ,lex,Tr  ,----,----,..,nd,.,S,how ¦often I =TELL myself#
17882,192,04,4,., \,V  ,lex,RhPr,RhPr,----,..,td,.,S,\WRAP it up chum#
17883,193,02,2,., \,V  ,lex,RhPr,----,----,[.,td,.,S,FOR\GET it#
17900,194,04,2,., \,V  ,lex,RhPr,----,----,[.,td,.,S,¦go and \HIDE somewhere#
18000,195,02,1,., \,N  ,   ,RhPr,----,----,[.,td,.,S,¦/grow \APRICOTS#
18100,196,05,1,., \,V  ,lex,RhPr,RhPr,----,..,td,.,V,I ¦know what you \MEAN#
18200,197,04,1,., =,Con,   ,TrPr,----,----,[],nd,.,S,that thing is =THOUGH#
18341,198,04,1,., /,V  ,lex,Tr  ,----,----,..,nd,.,S,one ¦can't ¦help /WONDERING#
18342,199,10,6,., \,N  ,   ,RhPr,RhPr,----,..,td,.,S,whether one's got the \RIGHT to ¦run away like ¦/that#
18500,200,10,3,., /,V  ,lex,DTh ,RhPr,----,..,nd,.,S,perhaps even the ¦little one can still /DO these days#
18671,201,03,2,., \,V  ,lex,RhPr,----,----,..,td,.,S,might \HELP ¦/someone#
18672,202,01,1,., /,Adv,ptm,DTh ,----,----,..,td,.,S,/SOMEHOW#
18800,203,06,1,., /,N  ,   ,RhPr,----,----,..,td,.,S,give them . a ¦bit of . EN/COURAGEMENT#
18900,204,09,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,l- ¦let me ¦bring you a ¦pair of \SLIPPERS#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,/SLIPPERS#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,\WHY#
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19000,205,04,1,., \,Adj,   ,RhPr,----,----,..,td,.,V,I'm I'm ¦all \RIGHT#
19100,206,03,1,., \,Adj,   ,RhPr,----,----,..,ty,.,S,are you \SURE#
19221,207,01,1,., \,I+P,pol,TrPr,----,----,[],nd,.,V,\YES#
19222,208,01,1,., \,Adv,sen,RhPr,----,----,..,td,.,V,\REALLY#
19361,209,05,1,., \,N  ,   ,RhPr,----,----,..,tw,.,S,how about . how about \DRUGS#
19700,210,05,3,., \,V  ,lex,RhPr,----,----,..,ty,.,S,did they \GIVE you ¦/any#
19800,211,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,V,\NO#
19900,212,03,1,., /,N  ,   ,RhPr,----,----,..,ty,.,S,no . ¦dubious ¦IN/JECTION#
20000,213,03,2,., \,N  ,att,RhPr,----,----,..,td,.,V,only \VITAMIN (1syl)#
20100,214,10,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,S,@ I bet ¦there's some ¦funny ¦stuff in the /\FOOD#
20200,215,04,1,., \,N  ,   ,RhPr,----,----,..,td,.,V,just ¦\bromine against \SEX#
20341,216,09,2,., \,V  ,adv,RhPr,----,----,..,td,.,S,but ¦surely they . ¦tried to ¦=break you \down ¦/SOMEHOW#
20500,217,01,1,.,\/,I+P,con,TrPr,----,----,[],nd,-,V,\/WELL#
20600,218,08,3,., \,V  ,lex,DTh ,RhPr,----,..,nd,.,S,@@@ if you'd ¦rather ¦not \TALK about it#
20700,219,05,3,., \,Adj,   ,RhPr,----,----,..,td,.,S,it's all \RIGHT (with) (me)#
20881,220,01,1,., \,V  ,lex,TrPr,----,----,[],nd,.,V,\LOOK#
20882,221,07,1,., \,N  ,   ,RhPr,----,----,..,nd,.,V,¦that's the whole ¦\point of ¦pre-¦trial INTERRO\GATION#
20900,222,02,2,., \,V  ,nlx,TrPr,----,----,[],td,.,V,\ISN'T it#
21000,223,08,5,., \,V  ,adv,RhPr,RhPr,----,[.,td,.,V,to ¦take you \DOWN a ¦peg or two#
21100,224,04,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,and ¦make you \TALK#
21200,225,02,1,., \,I+P,pol,RhPr,----,----,..,td,.,V,@ \YES#
21331,226,05,2,.,\/,Pro,per,DTh ,RhPr,----,..,nd,.,S,when they ¦haul \/ME in#
21332,227,02,1,., /,N  ,   ,----,DTh ,----,..,nd,.,S,for /QUESTIONING#
21441,228,05,1,.,/\,V  ,lex,DTh ,RhPr,----,[[,nd,.,S,which is ¦bound to /\HAPPEN#
21442,229,03,1,.,\/,Adv,ptm,----,DTh ,----,[[,nd,.,S,¦sooner or \/LATER#
21500,230,07,1,., /,V  ,lex,RhPr,RhPr,----,..,ty,.,S,you ¦know what I'm ¦going to /DO#
21600,231,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,V,\NO#
21781,232,08,1,., \,N  ,   ,RhPr,----,----,..,td,.,S,I just ¦won't ¦answer ¦any of their \QUESTIONS#
21900,233,06,3,., \,V  ,lex,RhPr,RhPr,----,..,td,.,S,I'll re¦/fuse to \TALK to them#
22000,234,06,3,., \,N  ,   ,RhPr,RhPr,----,..,td,.,S,¦that's the ¦best \THING to do#
22100,235,04,1,., =,Adj,   ,Tr  ,----,----,..,nd,.,S,at ¦least you're =SURE#
22200,236,06,1,., /,V  ,nlx,RhPr,RhPr,RhPr,..,td,.,S,you ¦haven't said ¦anything you /SHOULDN'T#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,V,mmn#
22300,237,01,1,., \,Adv,sen,DTh ,----,----,[[,nd,.,S,\ANYWAY#
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22400,238,06,1,., =,N  ,   ,Rh  ,----,----,..,nd,.,S,you ¦must have ¦nerves of =STEEL#
22500,239,09,4,., \,V  ,adv,RhPr,RhPr,----,..,td,.,S,to be ¦able to . ¦put \UP with it all#
22661,240,06,1,.,/\,Pro,dem,DTh ,----,----,[[,nd,.,S,and and on ¦top of /\THAT#
22662,241,08,1,.,/\,V  ,lex,RhPr,RhPr,----,[.,td,.,S,to . to ¦keep on ¦doing what you /\DO#
22700,242,02,1,., /,Wh-,   ,RhPr,----,----,..,tw,.,V,like /WHAT#
22800,243,01,1,., \,I+P,con,TrPr,----,----,[],nd,.,S,\WELL#
22900,244,05,1,., \,N  ,   ,RhPr,----,----,..,nd,.,S,I mean all the \PROTESTS#
23000,245,01,1,., \,N  ,   ,RhPr,----,----,[.,nd,.,S,PE\TITIONS#
23100,246,01,1,., \,N  ,   ,RhPr,----,----,[.,nd,.,S,\LETTERS#
23200,247,06,1,., \,N  ,   ,RhPr,----,----,[.,td,.,S,the whole . ¦\fight for ¦\human \RIGHTS#
23341,248,02,1,., =,V  ,lex,TrPr,----,----,[],nd,.,S,I =MEAN#
23342,249,09,1,., \,V  ,lex,RhPr,RhPr,----,..,td,.,S,the ¦\things ¦you and your ¦\friends ¦keep on \DOING#
23500,250,05,3,., \,V  ,lex,RhPr,----,----,..,td,.,V,I'm not \DOING so much#
23671,251,06,2,., \,Adj,   ,RhPr,----,----,..,td,.,S,now ¦don't be too \MODEST ¦Ferdinand#
23800,252,02,1,.,\/,V  ,lex,RhPr,----,----,..,td,.,S,¦\/I \/KNOW#
23900,253,06,1,., /,V  ,lex,DTh ,RhPr,RhPr,..,nd,.,S,if ¦everybody ¦did what you /DO#
24000,254,06,1,., \,Adj,   ,RhPr,RhPr,----,..,td,.,S,the situ¦ation would be ¦quite \DIFFERENT#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\NOW#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,what I'm going to /SAY#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,¦\/may ¦sound a ¦bit \/SOLEMN but#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,\FRANKLY#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,the way \I ¦see it#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,¦you and your \FRIENDS#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,have ¦taken on an ¦almost ¦super¦human \TASK#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,I /MEAN#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,to PRE\SERVE#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,what's \LEFT#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,of our \/CONSCIENCE and#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,and =CARRY it#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,through this ¦moral /SWAMP#
00000,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,S,(that) \(1syl)#
24100,255,07,1,., \,Adj,   ,RhPr,----,----,..,nd,.,S,the ¦thread you're ¦spinning may be \THIN#
24200,256,03,1,., \,V  ,lex,RhPr,----,----,..,td,.,S,but ¦who \KNOWS#
24341,257,09,1,., \,N  ,   ,RhPr,----,----,..,nd,.,S,perhaps the ¦hope of a ¦=rebirth of the \NATION#
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24342,258,05,1,., /,N  ,   ,DTh ,----,----,..,td,.,S,¦hangs on ¦that ¦slender /THREAD#
24500,259,02,1,.,/\,V  ,lex,RhPr,----,----,..,td,.,V,you E/\XAGGERATE#
24661,260,06,3,., \,Pro,per,RhPr,RhPr,----,..,nd,.,S,well ¦that's ¦how \I see it#
24662,261,01,1,., \,Adv,sen,DTh ,----,----,[[,td,.,S,\ANYWAY#
24700,262,09,4,., \,Pro,qua,RhPr,----,----,..,td,.,V,¦surely our ¦hope ¦lies in \ALL the ¦decent ¦people#
24800,263,07,1,.,\/,Adv,ptm,RhPr,----,----,..,tw,.,S,but ¦how many ¦are there ¦still \/AROUND#
24900,264,02,1,., \,Wh-,   ,RhPr,----,----,[.,tw,.,S,¦how \MANY#
25000,265,01,1,., \,Pro,qua,RhPr,----,----,..,td,.,V,E\NOUGH#
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Dialogue-Cz

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001,001,04,2,1,/\,N  ,pre,RhPr,----,----,..,ty,.,A,užs byl /\NA VOBĚDĚ#
002,002,01,1,., =,I+P,con,TrPr,----,----,[],nd,.,B,=NÓ#
003,003,02,2,.,/\,V  ,lex,RhPr,----,----,..,td,.,B,/\CHYSTÁM se#
004,004,02,2,1, \,N  ,pre,RhPr,----,----,..,nd,.,B,\ZA CHVÍLI .#
005,005,02,2,., \,V  ,lex,Tr  ,----,----,..,td,.,B,\(PUDU) (asi)#
006,006,04,2,., \,V  ,lex,RhPr,----,----,..,td,.,A,ani tam \NECHOĎ proboha#
007,007,05,1,.,\/,Adj,   ,RhPr,----,----,..,nd,.,A,já sem ¦tak teda \/NAPUCANÁ#
008,008,05,1,.,\/,V  ,lex,RhPr,----,----,..,nd,.,A,já sem se tak \/NADLÁBLA#
009,009,05,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,ale přitom to byly \BLAFY#
010,010,05,1,., =,N  ,   ,RhPr,----,----,..,nd,.,A,zase tam byla ňáká =VOMÁČKA#
011,011,07,1,., =,N  ,   ,DTh ,----,----,..,nd,.,A,a bylo to takový na tom =TALÍŘI#
012,012,02,1,., /,Adj,   ,RhPr,----,----,..,nd,.,A,všechno /VOŠKLIVÝ#
013,013,05,2,., \,V  ,nlx,RhPr,----,----,..,td,.,A,já už tam \NEBUDU chodit#
014,014,11,2,h, \,Pro,per,RhPr,----,----,..,tx,.,B,a ty chodíš . na na chopy na voběd k \VÁM ¦/jo#
015,015,06,3,., \,V  ,lex,RhPr,----,----,..,ty,.,B,tam tam se \VAŘÍ u vás#
016,016,03,2,1, \,Pro,per,RhPr,----,----,..,td,.,A,ano \U NÁS#
017,017,03,2,1,/\,N  ,pre,RhPr,----,----,[.,td,.,A,na /\NA TECHNICE#
018,018,07,1,., \,Pro,oth,Rh  ,----,----,..,nd,.,A,jenže @ asi si začnu vařit \SAMA#
019,019,05,1,., =,V  ,nlx,TrPr,----,----,..,xi,-,A,protože už to tam =NEMŮŽU#
020,020,06,3,., =,I+P,int,RhPr,----,----,..,nd,.,A,nelíbí se mi =ANI to ¦prostředí#
021,021,05,3,., =,N  ,   ,RhPr,----,----,..,nd,.,A,¦ani @ =JÍDLO neni dobrý#
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022,022,04,1,., \,V  ,lex,RhPr,----,----,..,td,.,A,tak asi začnu \HUBNOUT#
023,023,03,1,., \,Pro,per,RhPr,----,----,..,tw,.,A,a co \TY#
024,024,11,1,., \,V  ,nlx,RhPr,RhPr,----,..,td,.,B,no já myslim že už to hubnutí ani snad zapotřebí \NEMÁŠ#
025,025,05,2,., \,Adv,ptm,RhPr,----,----,..,td,.,A,ale ženská musí \POŘÁD hubnout#
026,026,04,3,., \,I+P,con,TrPr,----,----,[],nd,.,B,no \JO no tak#
027,027,05,1,./\,N  ,   ,RhPr,----,----,..,td,.,B,to je . problém celýho /\NÁRODA#
028,028,07,1,., =,Adj,   ,RhPr,----,----,..,nd,.,B,dyť my máme pověst národa dost =OBÉZNÍHO#
029,029,08,1,., \,V  ,lex,RhPr,----,----,..,nd,.,B,a budem s tim asi muset něco \DĚLAT#
030,030,05,1,., \,V  ,lex,RhPr,----,----,..,td,.,B,a nejenom vo tom \MLUVIT#
031,031,04,2,., \,I+P,pol,RhPr,----,----,..,nd,.,A,ale ani \NE obézní#
032,032,07,2,1,/\,N  ,pre,RhPr,----,----,..,td,.,A,ale my sme takový všichni /\PŘI CHUTI#
033,033,06,1,., /,N  ,   ,----,>dth,----,..,nd,.,A,já si myslim že sme /NÁROD#
034,034,05,1,./\,N  ,   ,RhPr,RhPr,----,..,td,.,A,který @ má rád /\POŽITKAŘENÍ#
035,035,08,4,., /,I+P,int,RhPr,----,----,..,td,.,A,nó a to jídlo /TAKY k tomu ¦\patří#
036,036,05,1,., /,V  ,lex,DTh ,RhPr,----,..,nd,.,A,protože . jak si člověk /NEPOCHUTNÁ#
037,037,05,1,., /,Adj,   ,RhPr,----,----,..,nd,.,A,tak je víceméně špatně /NALOŽENEJ#
038,038,07,3,., \,V  ,nlx,RhPr,----,----,..,td,.,A,a špatně naloženej učitel \NENI dobrý učitel#
039,039,03,2,., \,I+P,con,TrPr,----,----,[],nd,.,B,no \JO no#
040,040,03,1,., \,N  ,   ,RhPr,----,----,..,td,.,B,asi máš \PRAVDU#
041,041,08,1,., \,V  ,nlx,RhPr,----,----,..,td,.,B,něco se s tim asi dělat bude \MUSET#
042,042,06,1,., /,Pro,per,DTh ,RhPr,----,..,nd,.,B,a . ale co se týče /MĚ#
043,043,06,2,1, /,N  ,pre,RhPr,----,----,..,nd,.,B,tak já chodim tady /NA PRÁVA#
044,044,02,2,1, /,N  ,pre,DTh ,----,----,..,nd,.,B,/NA VOBĚDY#
045,045,04,1,., =,Adv,ptm,RhPr,----,----,..,nd,.,B,vaří tam celkem =SLUŠNĚ#
046,046,03,1,., \,N  ,   ,RhPr,----,----,..,tw,.,A,a co \PŘÍBOR#
047,047,03,1,./\,Adj,att,RhPr,----,----,..,ty,.,A,máte ten /\HLINÍKOVEJ#
048,048,03,1,./\,Adj,att,RhPr,----,----,[.,ty,.,A,takovej ten /\VOŠKLIVEJ#
049,049,06,1,p, =,N  ,   ,DTh ,RhPr,----,..,ny,.,A,ten když to cvrnkne ¦vo =PLOMBU#
050,050,03,1,./\,V  ,lex,RhPr,----,----,..,ty,.,A,tak to /\ZAJISKŘÍ#
051,051,03,1,., /,Pro,dem,TrPr,----,----,[],nd,.,B,¦nó tak /TO .#
052,052,10,3,., =,V  ,nlx,TrPr,----,----,..,nd,-,B,¦myslim že ani nic ¦takovýho nic ¦takovýho =SEM se tam#
053,053,07,1,./\,V  ,lex,RhPr,----,----,..,td,.,B,s ¦ničim takovým sem se tam /\NESETKAL#
054,054,02,2,./\,V  ,lex,RhPr,----,----,..,td,.,A,/\NEMÁTE hliníkovej#
055,055,05,1,., /,N  ,   ,RhPr,----,----,..,ty,.,A,a nosíš si svůj /PŘÍBOR#
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056,056,01,1,., /,V  ,lex,RhPr,----,----,..,ty,.,A,/NENOSÍŠ#
057,057,02,1,., /,I+P,pol,RhPr,----,----,..,nd,.,B,to /NÉ#
058,058,08,1,., \,V  ,lex,RhPr,RhPr,----,..,td,.,B,no . myslim že se tomu dá celkem \DŮVĚŘOVAT#
059,059,09,2,., \,N  ,   ,RhPr,----,----,..,nd,.,B,tam . je to teda v takový velký \MÍSE všechno#
060,060,06,2,., /,V  ,lex,RhPr,----,----,..,nd,.,B,ale . já to tak /prohlížim ¦/NAMÁTKOU#
061,061,10,1,., \,Adj,   ,RhPr,RhPr,----,..,td,.,B,a zdá se mi to že to je ¦poměrně \ČISTÝ#
062,062,01,1,., /,I+P,con,TrPr,----,----,[],td,.,A,/HM#
063,063,04,1,.,/\,V  ,lex,RhPr,----,----,..,td,.,B,takže tomu dost /\DŮVĚŘUJU#
064,064,11,2,., \,N  ,   ,RhPr,----,----,..,td,.,B,ale . hlavně jako se mi tam líbí docela ta \KVALITA jídel#
065,065,02,1,., /,Con,   ,TrPr,----,----,[],nd,-,B,i /KDYŽ#
066,066,01,1,., /,I+P,pol,RhPr,----,----,..,ty,.,A,/JO#
067,067,02,1,., /,N  ,   ,RhPr,----,----,..,ty,.,A,a /MASO#
068,068,02,2,., /,I+P,int,RhPr,----,----,..,ty,-,A,/TAKY m-#
069,069,04,1,., /,Num,qua,RhPr,----,----,..,nd,.,B,¦masa je poměrně /DOST#
070,070,03,1,.,/\,Adj,   ,RhPr,----,----,..,td,.,B,a je /\LIBOVÝ#
071,071,01,1,., \,I+P,con,TrPr,----,----,[],td,.,A,\HM#
072,072,01,1,., \,I+P,con,TrPr,----,----,[],td,.,A,\HM#
073,073,01,1,., \,I+P,con,TrPr,----,----,[],td,.,A,\HM#
074,074,14,1,., =,V  ,lex,----,>rh ,RhPr,..,nd,.,B,jako ¦málokdy ¦málokdy sem se tam setkal s ¦něčím co bych musel ¦vyloženě =VODVRHNOUT#
075,075,03,2,., \,V  ,lex,RhPr,>rhp,Rhpr,..,td,.,B,a \NEJÍST to#
076,076,04,2,., /,I+P,int,RhPr,----,----,..,ty,.,A,a ¦moučníky /TAKY dostáváte#
077,077,02,1,., \,I+P,int,RhPr,----,----,..,td,.,B,moučníky \TAKY#
078,078,09,1,., \,V  ,lex,RhPr,----,----,..,nd,.,B,nó tak . tam to tam to asi ¦nejvíc \PŘIBÝVÁ#
079,079,03,1,., \,N  ,   ,DTh ,----,----,[[,td,.,B,jako ty \KILA#
080,080,03,3,., \,V  ,lex,RhPr,----,----,..,nd,.,B,\PŘIBEJVAJ ty kalorie#
081,081,02,2,., \,I+P,con,TrPr,----,----,[],td,.,B,\ŽE jo#
082,082,04,1,.,/\,N  ,   ,RhPr,----,----,[.,td,.,B,těmi těmi těma /\MOUČNÍKAMA#
083,083,04,1,., /,V  ,lex,RhPr,----,----,..,ty,.,A,a fronty tam /MÁTE#
084,084,08,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,u nás sou někdy fronty na dvacet \MINUT#
085,085,06,2,., \,Adj,   ,RhPr,----,----,..,td,.,A,to prostě . je člověk \NASUPĚLEJ pak#
086,086,12,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,B,nó tak ¦u nás @ sem se setkal zatim s takovoudle /\SITUACÍ#
087,087,03,1,.,/\,N  ,   ,RhPr,----,----,[.,td,.,B,asi ¦dvojí /\SITUACE#
088,088,04,1,., /,N  ,   ,RhPr,----,----,..,nd,.,B,funguje tam zvláštní /PROSTOR#
089,089,04,1,p, /,N  ,   ,RhPr,----,----,[.,nd,.,B,zvláštní vyvařovna ¦pro /KANTORY#
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090,090,05,2,., \,Adj,   ,RhPr,----,----,..,td,.,A,jé to je \HEZKÝ ¦\vyvařovna#
091,091,05,1,.,/\,N  ,   ,RhPr,----,----,..,nd,.,A,¦je to skutečně taková /\VYVAŘOVNA#
092,092,01,1,., /,I+P,con,TrPr,----,----,[],nd,.,A,/NO .#
093,093,01,1,., =,Adv,ptm,DTh ,----,----,[[,td,.,A,=NĚKDY#
094,094,01,1,., \,I+P,con,TrPr,----,----,[],nd,.,B,\NÓ#
095,095,08,1,., /,N  ,   ,RhPr,----,----,..,nd,.,B,ale @ s tim ¦personálem maj ňáký /PROBLÉMY#
096,096,03,1,., /,Adj,   ,RhPr,----,----,..,nd,.,B,sou furt /NEMOCNÝ#
097,097,07,1,h, /,Pro,dem,----,>dtr,----,..,nd,.,B,a tak . tam . často dochází k /TOMU#
098,098,08,1,., /,Num,   ,----,RhPr,----,..,nd,.,B,že . vařej pro kantory a studenty v /JEDNÝ#
099,099,03,2,., /,Adj,att,RhPr,RhPr,----,[.,td,.,B,tý /VELKÝ ¦/vyvařovně#
100,100,01,1,.,\/,I+P,con,TrPr,----,----,[],td,.,A,\/HM#
101,101,08,2,., /,Adj,att,RhPr,----,----,..,nd,.,B,a všecko se vodehrává v ty /VELKÝ menze#
102,102,04,1,., /,Adv,sen,DTh ,----,----,[[,nd,.,B,a @m ale /STEJNĚ#
103,103,06,1,., /,V  ,nlx,TrPr,----,----,..,nd,.,B,ale s frontama tam problémy /NEJSOU#
104,104,04,1,., \,Adv,ptm,RhPr,RhPr,----,..,td,.,B,protože kantoři stojí \ZVLÁŠŤ#
105,105,01,1,.,\/,I+P,con,TrPr,----,----,[],td,.,A,\/HM#
106,106,11,1,., /,Num,qua,RhPr,----,----,..,nd,.,B,nó ¦někdy se tam vokolo dvanáctý se jich tam ¦nahrne /HODNĚ#
107,107,04,1,., /,Adj,att,DTh ,----,----,[[,nd,.,B,jako těch místních /PRÁVNICKEJCH#
108,108,01,1,., \,I+P,con,TrPr,----,----,[],td,.,A,\HM#
109,109,04,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,to je kritická \DOBA#
110,110,05,1,., \,V  ,lex,RhPr,----,----,..,td,.,A,to se nedá už \MYSLET#
111,111,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,A,\ANO#
112,112,07,1,.,/\,V  ,lex,RhPr,----,----,..,nd,.,B,no a člověk si nemuže moc /\VYBÍRAT#
113,113,02,2,., =,I+P,con,TrPr,----,----,[],td,.,B,=ŽE jo#
114,114,01,1,.,\/,I+P,con,TrPr,----,----,[],td,.,A,\/HM#
115,115,07,1,., /,V  ,lex,DTh ,RhPr,----,..,nd,.,B,prostě jak mu ten rozvrh @ /DAJÍ#
116,116,05,1,., /,N  ,   ,RhPr,----,----,..,nd,.,B,tak má holt ty /PAUZY#
117,117,01,1,.,\/,I+P,con,TrPr,----,----,[],nd,.,A,\/HM#
118,118,01,1,.,\/,I+P,con,TrPr,----,----,[],td,.,A,\/HM#
119,119,10,1,., \,V  ,nlx,RhPr,----,----,..,td,.,B,a na ty a na ten voběd jako jít \MUSÍ#
120,120,06,2,., \,V  ,lex,RhPr,----,----,..,ty,.,A,tady na filozofický fakultě \NENI menza#
121,121,04,3,., \,V  ,lex,RhPr,----,----,..,ty,-,A,vy \NEMÁTE v budově#
122,122,02,1,., \,I+P,pol,RhPr,----,----,..,td,.,B,to \NÉ#
123,123,06,2,., \,Adj,   ,RhPr,----,----,..,td,.,B,no my sme poměrně \STÍSNĚNÝ tady#
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124,124,03,1,., /,V  ,lex,RhPr,----,----,..,td,.,B,dyť to /VIDÍŠ#
125,125,04,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,A,ale to je /\VOSTUDA#
126,126,04,1,., /,N  ,   ,DTh ,----,----,[[,nd,.,A,univerzita s takovou /TRADICÍ#
127,127,04,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,A,a nemá svou /\VÝVAŘOVNU#
128,128,02,1,.,/\,N  ,   ,DTh ,----,----,[[,nd,.,B,no /\FAKULTA#
129,129,08,1,., /,Num,   ,RhPr,----,----,..,nd,.,B,fakulta je budova postavená v roce dvacet /DEVĚT#
130,130,01,1,.,\/,I+P,con,TrPr,----,----,[],td,.,A,\/HM#
131,131,08,4,., \,Adv,mea,Rh  ,----,----,..,nd,.,B,a vod tý doby \MÁLO se tam zapracovalo#
132,132,05,1,., =,N  ,   ,RhPr,----,----,..,nd,.,B,po stránce získání novejch =PROSTOR#
133,133,03,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,to je \VOSTUDA#
134,134,07,2,., =,Adj,att,RhPr,----,----,..,nd,.,B,a . v podstatě sou to =PŘEDVÁLEČNÝ poměry#
135,135,06,1,., /,Adv,mea,RhPr,----,----,..,nd,.,B,a . počty studentů narostly teda /HODNĚ#
136,136,05,1,., =,N  ,   ,DTh ,----,----,..,nd,.,B,že jo vod tý =DOBY#
137,137,01,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,\MASOKOMBINÁT#
138,138,10,3,., \,N  ,   ,RhPr,----,----,..,td,.,B,a jako i jako ale i ty \BYROKRATI hodně narostli#
139,139,04,1,., \,V  ,lex,TrPr,----,----,[],td,.,B,dyť třeba já \NEVIM#
140,140,02,2,., =,V  ,lex,Tr  ,----,----,..,nd,-,B,=PAMATUJU si#
141,141,02,2,., =,V  ,lex,Tr  ,----,----,..,nd,-,B,=ŘIKALO se#
142,142,10,5,., /,Num,qua,RhPr,----,----,..,nd,.,B,protože já tady pamatuju poměrně /DOST let na tý fakultě#
143,143,04,1,., /,N  ,   ,RhPr,----,----,[.,nd,.,B,ať už jako /STUDENT#
144,144,02,1,., =,Pre,   ,----,>trp,----,[.,xi,-,B,nebo =JAKO#
145,145,03,3,., \,Wh-,   ,RhPr,----,----,..,tw,.,A,\KDY si nastupoval#
146,146,05,2,., \,Num,   ,RhPr,----,----,..,tx,.,A,asi v sedumdesátym \ČTVRTYM ¦/né#
147,147,02,1,.,\/,Num,   ,RhPr,----,----,..,nd,.,B,sedumdesát \/DVA#
148,148,01,1,.,\/,I+P,con,TrPr,----,----,[],td,.,A,\/HM#
149,149,09,1,.,/\,Adj,att,RhPr,----,----,..,nd,.,B,¦nó . já už sem taky ¦poměrně ¦člověk ¦člověk /\LETITEJ#
150,150,01,1,., \,Adj,att,RhPr,----,----,..,nd,.,A,\LETITEJ#
151,151,02,2,., =,I+P,con,TrPr,----,----,[],td,.,B,=ŽE jo#
152,152,04,1,., \,N  ,   ,RhPr,RhPr,----,..,td,.,B,přicházející do středních \LET#
153,153,03,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,do středních \PROUDŮ#
154,154,01,1,., =,I+P,con,TrPr,----,----,[],xi,-,B,=NO#
155,155,07,2,., \,V  ,lex,RhPr,----,----,..,td,.,A,ten věk si musí člověk \VYCHUTNAT ale#
156,156,03,1,., \,N  ,   ,RhPr,----,----,[.,td,.,A,jako dobrý \JÍDLO#
157,157,07,1,., =,V  ,lex,Tr  ,----,----,..,nd,.,B,nó a tak jenom abych to =DOŘEK#
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158,158,05,1,., =,V  ,lex,Tr  ,----,----,..,nd,.,B,že . sem zkrátka chtěl =POVĚDĚT#
159,159,05,1,., \,N  ,   ,RhPr,RhPr,----,..,td,.,A,že kapku @ chybí \PROSTORY#
160,160,02,1,., /,N  ,   ,RhPr,----,----,..,nd,-,B,chybí /PROSTORY#
161,161,04,1,., /,N  ,   ,RhPr,----,----,..,nd,.,A,¦no . chybí vám /PROSTORY#
162,162,08,1,p, /,N  ,   ,----,>dtr,----,..,nw,.,A,a jak chcete zareagovat na ¦/situaci na /TRHU#
163,163,06,1,.,/\,V  ,lex,RhPr,RhPr,----,..,tw,.,A,která ¦je že budete muset /\REKVALIFIKOVAT#
164,164,09,1,.,/\,N  ,   ,RhPr,RhPr,----,..,td,.,A,to znamená otevírat rozšiřující studium pro @ čisté /\RUŠTINÁŘE#
165,165,05,5,., /,Wh-,   ,RhPr,----,----,..,tw,.,A,/CO budete s tim ¦\dělat#
166,166,05,1,., \,N  ,   ,RhPr,----,----,..,td,.,B,nó tak to je \PROBLÉM#
167,167,01,1,., \,I+P,con,RhPr,----,----,..,td,.,B,\JO#
168,168,02,1,., /,N  ,   ,DTh ,----,----,..,nd,.,B,pani /HOZNAUEROVÁ#
169,169,03,1,., =,V  ,lex,DTh ,RhPr,----,[[,nd,.,B,jesi si =POSLOUCHALA#
170,170,05,1,h, /,N  ,   ,RhPr,----,----,..,nd,.,B,vo tom mluvila v /JEZERCE#
171,171,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,A,\ANO#
172,172,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,A,\ANO#
173,173,04,2,., \,Adj,   ,RhPr,----,----,..,td,.,A,Jezerka byla \VYNIKAJÍCÍ tentokrát#
174,174,03,1,., \,Adj,   ,RhPr,----,----,..,td,.,A,to bylo \VYNIKAJÍCÍ#
175,175,05,1,.,/\,N  ,   ,RhPr,----,----,..,ty,.,A,ona je z pedagogického /\ÚSTAVU#
176,176,06,1,., \,N  ,   ,RhPr,----,----,..,td,.,B,vona je z tak zvaného \PÚPu#
177,177,02,1,., /,V  ,lex,Tr  ,----,----,..,nd,.,B,což /ZNAMENÁ#
178,178,01,1,., \,I+P,pol,TrPr,----,----,[],nd,.,B,\ANO#
179,179,03,1,., \,Adj,att,RhPr,----,----,..,td,.,B,pražský ústav ¦PEDAGOGIC\KÝ#
180,180,04,2,., \,Adv,ptm,RhPr,----,----,[.,td,.,B,že jo \OFICIÁLNĚ takhle#
181,181,04,3,., \,Wh-,   ,RhPr,----,----,..,tw,.,A,a \kde oni ¦SÍDLÍ#
182,182,03,3,., \,Wh-,   ,RhPr,----,----,..,tw,.,A,\kde voni ¦SOU#
183,183,03,1,., /,V  ,lex,Tr  ,----,----,..,nd,.,B,nó voni /SÍDLÍ#
184,184,03,2,., =,V  ,lex,TrPr,----,----,..,nd,.,B,teda =SÍDLILI donedávna#
185,185,07,1,., /,N  ,   ,RhPr,----,----,..,nd,.,B,v těch . hroznejch ¦prostorách v okolí /UNGELTU#
186,186,01,1,., /,I+P,pol,TrPr,----,----,[],td,.,A,/ANO#
187,187,01,1,.,\/,I+P,con,TrPr,----,----,[],td,.,A,\/HM#
188,188,08,1,., /,V  ,lex,RhPr,----,----,..,nd,.,B,že jo tam se teďka hodně . to /PŘESTAVUJE#
189,189,01,1,., /,Pro,qua,DTh ,----,----,[[,nd,.,B,/VŠECHNO#
190,190,02,2,., /,I+P,con,TrPr,----,----,[],nd,.,B,/ŽE jo#
191,191,06,1,., /,V  ,lex,DTh ,RhPr,----,..,nd,.,B,a tak člověk když tam /CHODIL#
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192,192,05,1,., =,V  ,lex,Tr  ,----,----,..,nd,.,B,tak se vobčas bál =JÍT#
193,193,07,2,1,/\,N  ,pre,RhPr,RhPr,----,..,td,.,B,aby mu to lešení nespadlo /\NA HLAVU#
194,194,05,1,.,/\,V  ,lex,RhPr,RhPr,----,..,td,.,A,nebo aby ho někdo /\NEPRAŠTIL#
195,195,07,1,., /,V  ,lex,Tr  ,----,----,..,nd,.,B,no já . že jo já teďka /CHODIM#
196,196,03,2,., =,V  ,lex,RhPr,----,----,..,nd,.,B,nebo =CHODIL sem#
197,197,07,1,.,\/,V  ,lex,DTh ,RhPr,----,[[,nd,.,B,pokud ¦/sem něco s tim ústavem \/MĚL#
198,198,09,2,1, /,N  ,pre,RhPr,----,----,..,nd,.,B,tak sem ¦chodil @ ¦na @ ¦/angličtinu /NA NĚMČINU#
199,199,08,2,1,/\,N  ,pre,RhPr,----,----,..,td,.,B,a to t- to přesídlilo teda /\NA POŘÍČÍ#
200,200,07,1,., =,Adj,   ,RhPr,----,----,..,nd,.,B,no a je to tam trochu =LEPŠÍ#
201,201,05,3,., \,I+P,int,RhPr,----,----,..,td,.,B,je to \TAKY stará ¦\zástavba#
202,202,02,1,., \,Num,qua,RhPr,----,----,..,td,.,B,¦nic \MOC#
203,203,03,1,., \,Num,qua,RhPr,----,----,..,td,.,B,nic nic \MOC#
204,204,01,1,.,\/,I+P,con,TrPr,----,----,[],td,.,A,\/MHM#
205,205,07,6,., /,Wh-,   ,RhPr,----,----,..,tw,.,A,a /kde to je tam ¦\NA POŘÍČÍ#
206,206,03,2,., =,Pre,   ,----,>trp,----,..,xy,-,A,tam =PROTI @#
207,207,02,2,., =,Adv,ptm,DTh ,----,----,..,xy,-,A,=NĚKDE @#
208,208,08,1,.,/\,N  ,   ,RhPr,----,----,..,ty,.,A,počkej jak sou ty elektr- tric- ¦elektrický /\ZÁVODY#
209,209,07,2,.,/\,N  ,   ,RhPr,----,----,..,ty,.,A,nebo (nemužu) (si) u ¦Bílý /\LABUTĚ ¦/někde#
210,210,04,1,., \,N  ,   ,RhPr,----,----,..,td,.,B,¦na druhý straně \ULICE#
211,211,01,1,.,\/,I+P,con,TrPr,----,----,[],td,.,A,\/AHA#
212,212,05,1,., /,N  ,   ,RhPr,----,----,..,nd,.,B,hned . hned u náměstí /REPUBLIKY#
213,213,01,1,., \,I+P,pol,TrPr,----,----,[],td,.,A,\ANO#
214,214,10,4,., \,N  ,   ,RhPr,----,----,..,td,.,B,jak @ no ten ten rohovej \BARÁK to prostě je#
215,215,01,1,., \,I+P,con,TrPr,----,----,[],td,.,A,\AHA#
216,216,02,1,., \,V  ,lex,RhPr,----,----,..,td,.,A,už \VÍM#
217,217,02,1,., \,V  ,lex,RhPr,----,----,..,td,.,A,vím \VÍM#
218,218,04,1,., /,N  ,   ,RhPr,RhPr,----,..,nd,.,B,jak tam zatáčí /TRAMVAJ#
219,219,03,1,., \,I+P,con,TrPr,----,----,[],td,.,A,hm hm \HM#
220,220,05,2,1, /,N  ,pre,Rh  ,----,----,..,nd,.,B,de se tam /DO PATRA#
221,221,04,1,., =,N  ,   ,RhPr,----,----,..,td,.,B,po takovejch starejch =SCHODECH#
222,222,04,1,., =,Adj,   ,RhPr,----,----,..,nd,.,B,je to tam =ZAPRÁŠENÝ#
223,223,04,1,., \,V  ,lex,RhPr,----,----,..,td,.,B,¦málo se tam \UKLÍZÍ#
224,224,05,1,., \,V  ,lex,RhPr,----,----,..,nd,.,A,no nikdy bych tam \NEŠLA#
225,225,07,5,., \,Adv,ptm,RhPr,----,----,..,td,.,A,ale jako \HEZKY se poslouchala ta pani#
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226,226,05,1,., \,Adj,   ,RhPr,----,----,..,td,.,A,vůbec tato Jezerka byla \VYNIKAJÍCÍ#
227,227,03,2,., /,Wh-,   ,RhPr,----,----,..,xw,-,A,a . /CO tam#
228,228,06,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,no takže . to je ten \ÚSTAV#
229,229,01,1,., \,Adj,att,RhPr,----,----,..,td,.,A,\PEDAGOGICKÝ#
230,230,05,2,., \,Num,   ,RhPr,----,----,..,nw,.,A,a ¦/co tamta \DRUHÁ spíkerka#
231,231,06,4,., =,V  ,lex,RhPr,RhPr,----,[.,tw,.,A,co byla =POZVANÁ v tý Jezerce#
232,232,07,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,¦/poďme si radši povídat vo tý \JEZERCE#
233,233,02,1,., \,V  ,lex,RhPr,----,----,..,tw,.,B,koho \MYSLÍŠ#
234,234,05,1,., /,N  ,   ,RhPr,----,----,..,nd,.,A,to byla @ host /JEZERKY#
235,235,04,1,., /,N  ,   ,RhPr,----,----,..,nd,.,A,to byla pani /MLÁDKOVÁ#
236,236,02,1,., \,N  ,   ,RhPr,----,----,..,xi,-,A,a \(2sylls)#
237,237,04,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,B,jo pani ¦Meda /\MLÁDKOVÁ#
238,238,07,1,., /,V  ,lex,RhPr,----,----,..,nd,.,B,no já uplně ten začátek sem /NESTIH#
239,239,05,2,., \,I+P,int,RhPr,----,----,..,td,.,A,já sem to \TAKY nestihla#
240,240,09,3,., \,V  ,lex,Tr  ,----,----,..,nd,.,B,ale . ale já sem vo ní \ČETL v ¦/novinách#
241,241,07,2,., \,N  ,   ,RhPr,RhPr,----,..,tx,.,X,Bže to teda je . A¦distingovaná \DÁMA ¦/co#
242,242,01,1,., /,I+P,con,RhPr,----,----,..,td,.,B,/NÓÓ#
243,243,09,2,., \,V  ,lex,RhPr,RhPr,----,..,tx,.,A,taková . to je vidět to ¦anglosaský ¦vystupování \MÁ ¦/vidět#
244,244,05,3,., \,N  ,   ,RhPr,----,----,..,nd,.,B,taková ¦stará \ŠKOLA vopravdu ještě#
245,245,02,2,., \,I+P,con,TrPr,----,----,[],td,.,B,\ŽE jo#
246,246,01,1,., /,I+P,con,RhPr,----,----,..,td,.,A,/NÓ#
247,247,08,2,1, /,N  ,pre,DTh ,RhPr,----,..,nd,.,B,to co už tady je na /NA VYMŘENÍ#
248,248,07,1,., =,V  ,lex,RhPr,----,----,..,td,.,B,tak tady u ní se ještě =VIDĚLO#
249,249,09,3,., \,N  ,   ,RhPr,----,----,..,nd,.,B,je to teda ¦nesmír- ¦nesmírně ¦záslužnou \PRÁCI tam dělala#
250,250,02,1,h, \,N  ,   ,DTh ,----,----,..,nd,.,B,v \CIZINĚ#
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Dialogue-En

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001,001,05,3,., \,Pro,per,RhPr,----,----,..,tw,.,A,^where do !Y\OU ,come ,from# - - .
002,002,06,1,., \,Adv,ptm,RhPr,----,----,..,ty,.,B,((you mean)) ^where ,was ,I BE!F\ORE#
003,003,01,1,., \,I+P,pol,RhPr,----,----,..,td,.,A,*^Y\ES#*
004,004,01,1,.,\/,N  ,   ,RhPr,----,----,..,tx,.,B,*((^H\/ISTORY#))*
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005,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,**( . giggles)**
006,005,01,1,., /,I+P,con,RhPr,----,----,..,td,.,A,**^[/M]#** -
007,006,02,2,., \,Adv,ptm,DTh ,----,----,..,nd,.,B,IM^M\EDIATELY bef/ore#
008,007,08,3,., \,N  ,   ,RhPr,----,----,..,nd,.,B,I was ^teaching in a !SCH\OOL . {in ^\Egypt#}#
009,008,03,1,., /,Pro,dem,DTh ,----,----,..,nd,.,B,((but)) be^fore TH/AT#
010,009,04,1,., \,N  ,   ,RhPr,----,----,..,td,.,B,I ^was in !\INDIA# -
011,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,0,B,(giggles)
012,010,01,1,., \,I+P,exc,TrPr,----,----,[],nd,.,A,^\OOH# - .
013,011,13,5,., \,N  ,   ,RhPr,----,----,..,tx,.,A,^and [?@] !you're ((an !LS'E ,product)) ,with (([@:])) STA!T\ISTICS or ,something /are you# - .
014,012,01,1,., =,I+P,con,TrPr,----,----,[],nd,.,B,^=UM# -
015,013,02,1,., \,I+P,con,TrPr,----,----,[],nd,-,B,^[?]it's [?] . ^W\ELL# .
016,014,05,1,.,\/,N  ,   ,RhPr,----,----,..,td,.,B,^I'm . em!{pl\oyed as a} :MATHEMA!T\/ICIAN# -
017,015,06,2,.,\/,V  ,nlx,RhPr,----,----,..,nd,.,B,sta^tistics is what I :SH\/OULD know#
018,016,07,2,., \,Pre,   ,RhPr,----,----,..,td,.,B,((and)) I ^don't know ,anything A:B\OUT it#
019,017,01,1,.,\/,Adv,sen,RhPr,----,----,[.,td,.,B,"^R\/EALLY#
020,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,A,( - . laughs)
021,018,02,2,., \,N  ,   ,RhPr,----,----,..,nd,.,B,^PR\OGRAMMING {com^p\uters#}# -
022,019,04,4,., \,Pro,dem,RhPr,----,----,..,td,.,B,*((^TH\AT'S what /I do#))*
023,020,01,1,., \,I+P,pol,TrPr,----,----,[],nd,.,A,*^Y\ES#
024,021,05,1,.,\/,N  ,   ,RhPr,----,----,..,ty,.,A,do* ^you know ,Malcolm B\/OWEN#
025,022,05,2,., \,N  ,att,RhPr,----,----,[.,ty,.,A,^over at the COMP\UTER /unit#
026,023,01,1,., \,I+P,con,RhPr,----,----,..,td,.,B,^[\M]#
027,024,02,1,., /,N  ,   ,RhPr,----,----,..,td,.,A,^nice B/OY# -
028,025,04,2,., /,V  ,lex,Tr  ,----,----,..,nd,.,A,^sure !he'd H/ELP you#
029,026,04,1,., \,V  ,lex,RhPr,RhPr,----,..,td,.,A,if you ^got ST\UCK#
030,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,( - - laughs) -
031,027,09,1,., \,N  ,   ,RhPr,----,----,..,nd,.,A,^I !I „^I've been a :{fr\iend of} :{M\alcolm's} :M\OTHER#
032,028,03,2,., \,N  ,   ,DTh ,----,----,..,td,.,A,for „^D\ONKEY'S *'years#*
033,029,02,2,., \,V  ,nlx,RhPr,----,----,..,ty,.,B,*^H\AVE you#*
034,030,04,1,.,\/,N  ,   ,DTh ,----,----,..,nd,.,A,^oh I ,knew :M\/ALCOLM#
035,031,05,1,../\,N  ,   ,RhPr,RhPr,----,..,td,.,A,^when he was in KN/\ICKER'BOCKERS#
036,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,A,*( - laughs)*
037,032,01,1,., /,I+P,pol,RhPr,----,----,..,ty,.,B,*^Y/ES#* -
038,033,02,1,../\,I+P,pol,RhPr,----,----,..,td,.,A,^oh *Y/\ES#*
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039,034,02,1,., \,Adj,   ,RhPr,----,----,..,td,.,B,*that's ^\INTERESTING#*
040,035,04,3,., \,Adj,   ,RhPr,----,----,..,tw,.,B,^how \OLD is ,he# .
041,036,08,1,., \,V  ,lex,RhPr,----,----,..,nd,.,B,cos ^I _found this _very _difficult to !G\UESS#
042,037,04,3,.,\/,V  ,lex,DTh ,RhPr,----,..,td,.,B,on ^L\/OOKING *at him#*
043,038,01,1,., /,N  ,   ,RhPr,----,----,..,ty,.,A,*^M/ALCOLM#*
044,039,01,1,., \,I+P,con,RhPr,----,----,..,td,.,B,^[\M]#
045,040,02,1,./\,I+P,exc,TrPr,----,----,[],nd,.,A,- . ^oh D/\EAR#
046,041,09,1,., /,Num,   ,RhPr,RhPr,----,..,nd,.,A,( - sighs) - - - ^one for:gets ,how !time ![r\a] ^[?]\I ,think ,Malcolm's ,TWENTY-S/EVEN#
047,042,01,1,., /,Num,   ,RhPr,----,----,[.,nd,.,A,^TWENTY-/EIGHT# -
048,043,04,1,./\,Adv,qua,RhPr,----,----,[.,td,.,A,per^haps a !bit M/\ORE#
049,044,03,1,./\,V  ,lex,RhPr,----,----,..,td,.,A,^[?]I !don't KN/\OW# - - -
050,045,04,1,., /,Num,   ,RhPr,----,----,..,nd,.,B,^I e!v\entually ,estimated ,TWENTY-/EIGHT#
051,046,01,1,.,\/,Num,   ,RhPr,----,----,[.,td,.,B,^TWENTY-!N\/INE# -
052,047,09,1,., \,N  ,   ,RhPr,----,----,..,td,.,B,((I must . have)) . ^looked at him for :some !T\IME#
053,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,( - laughs) -
054,048,02,1,., /,V  ,lex,Tr  ,----,----,..,xi,-,A,^he *!W/ENT#*
055,049,07,1,., \,V  ,lex,RhPr,----,----,..,nd,.,B,*he's* ^not he's ^not ,easy to !G\UESS#
056,050,01,1,., /,Adv,sen,DTh ,----,----,[[,td,.,B,^/ACTUALLY#
057,051,01,1,., \,I+P,pol,TrPr,----,----,[],td,.,A,^N\O#
058,052,05,2,., \,Adj,att,Rh  ,----,----,..,nd,.,A,he ^got [n] . !BR\ILLIANT f/irst#
059,053,04,1,., \,Num,   ,RhPr,----,----,..,td,.,A,^when he was !TW\ENTY# - - .
060,054,06,1,.,\/,V  ,lex,----,TrPr,----,..,nd,.,A,and it ^meant he !couldn't GR\/ADUATE#
061,055,04,1,.,\/,Num,   ,RhPr,RhPr,RhPr,..,td,.,A,till he was ^TWENTY-\/ONE#
062,056,06,4,.,\/,V  ,lex,RhPr,----,----,..,td,.,A,they ^wouldn't !G\/IVE it to ,you#
063,057,13,6,., \,N  ,   ,RhPr,----,----,..,nd,.,A,^and _he !!stayed ((did he)) . ^stay ((at)) \OXFORD to do a ,post'grad y/ear#
064,058,06,2,., \,Adv,ptm,RhPr,----,----,..,ty,.,A,or ^did he _come IMM\EDIATELY ,here#
065,059,03,1,., \,V  ,lex,RhPr,----,----,..,td,.,A,I ^can't RE!M\EMBER#
066,060,05,1,./\,N  ,   ,RhPr,----,----,..,nd,.,A,^he's . !working ((for)) a :PH"!/\D#
067,061,03,3,.,\/,Adv,ptm,DTh ,----,----,..,td,.,A,^H\/ERE I ,think# -
068,062,01,1,., \,I+P,con,TrPr,----,----,[],td,.,B,^[\M]#
069,063,11,2,.,\/,N  ,att,----,Rh  ,----,..,nd,.,A,. but I ^think he gets !so in'volved in ,this COM:P\/UTER ,business#
070,064,09,1,.,\/,V  ,lex,RhPr,RhPr,----,..,td,.,A,that I ^don't know :how his :Ph:D is :G\/OING#
071,065,02,2,.,\/,V  ,nlx,TrPr,----,----,..,nd,.,B,( - laughs) - ^SH\/OULDN'T ,think#
072,066,05,2,./\,N  ,   ,RhPr,RhPr,----,..,td,.,B,he ^had !much T/\IME _left# -
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073,067,04,2,., \,V  ,lex,RhPr,----,----,..,td,.,A,^I shouldn't *!TH\INK ,so#*
074,068,03,1,., \,Adj,   ,RhPr,----,----,..,td,.,B,*it's ^very ,AB*S\ORBING# -
075,069,03,3,., \,Con,   ,TrPr,----,----,[],nd,.,A,"^\AND of ,course#
076,070,04,1,., /,Adj,   ,RhPr,----,----,..,nd,.,A,((well)) he's ^now M/ARRIED#
077,071,05,1,., \,N  ,   ,RhPr,----,----,..,td,.,X,Aand he's ^got . B^two CH\IL*DREN#*
079,072,02,2,., \,Num,   ,RhPr,----,----,[.,td,.,A,*^TW\O* ch/ildren# - - -
080,073,01,1,., \,Adv,sen,TrPr,----,----,[],nd,.,A,^S\O#
081,074,08,1,., \,V  ,lex,RhPr,RhPr,----,..,td,.,A,I ^don't _know _how _much _time _Malcolm !G\ETS#
082,075,10,1,., \,N  ,   ,RhPr,RhPr,----,..,nd,.,A,I be^l\ieve they ^[?]I !had a _letter from his !M\OTHER# .
083,076,04,2,., \,N  ,   ,----,DTh ,----,..,nd,.,A,^((from)) a !W\EEK a"go#
084,077,07,1,., \,N  ,   ,----,Rh  ,----,..,nd,.,A,who ^[sei] they've !now _got a „!FL\AT# -
085,078,03,1,.,/\,N  ,   ,RhPr,RhPr,----,..,nd,.,A,^in !Crouch !!/\END#
086,079,02,1,., /,V  ,lex,TrPr,----,----,[],td,.,A,^I TH/INK#
087,080,19,3,., \,N  ,   ,RhPr,----,----,..,td,.,B,- - ^[@] I !went t\o [@:] - - . there was ^one ,Saturday ,morning we were :running ,some of his
                                                                                                                                    !PR\OGRAMMES you s/ee#
088,081,02,1,.,\/,V  ,lex,RhPr,----,----,..,nd,.,B,((he)) ^C\/AME# - .
089,082,14,1,.,\/,V  ,lex,RhPr,RhPr,----,..,td,.,B,and he ^took ,Sam and ,I :back to his . to ^where he was !L\/IVING# -
090,083,05,1,., /,N  ,   ,RhPr,----,----,..,nd,.,B,and ^this was a FL/AT#
091,084,04,2,., \,V  ,lex,RhPr,----,----,..,tw,.,B,now ^where W\AS it# - - .
092,085,09,1,., \,Pro,oth,RhPr,----,----,..,td,.,B,^trouble ,is I :don't !{kn\ow north _London} at !\ALL#
093,086,01,1,., \,I+P,con,TrPr,----,----,[],td,.,A,^[\M]#
094,087,08,1,., \,N  ,   ,RhPr,----,----,..,td,.,B,and he ^drove us ,there in a !C\AR#
095,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,*( - giggles)*
096,088,01,1,., \,I+P,pol,TrPr,----,----,[],nd,.,A,*^Y\ES#*
097,089,03,1,., \,V  ,lex,Tr  ,----,----,..,nd,.,A,well ^{L\aura} WR\OTE#
098,090,10,1,., \,Num,   ,----,----,>rh ,..,nd,.,A,and ^said Malcolm ,has a _new _flat in :{\n} \EIGHT#
099,091,05,1,., \,N  ,   ,RhPr,RhPr,>rhp,..,td,.,A,well ^N ,eight *:{Cr\ouch} :\END#*
100,092,08,2,., \,N  ,att,RhPr,----,----,..,td,.,B,*I'll ^have a look on the* T\UBE ,map#
101,093,05,2,., \,N  ,att,RhPr,----,----,..,td,.,B,^I'll re!member the T\UBE ,station# -
102,094,07,2,.,\/,N  ,   ,RhPr,RhPr,----,..,nd,.,B,I ^((don't)) know ,where :Crouch :\/END ,is#
103,095,13,1,., \,N  ,   ,RhPr,RhPr,----,..,td,.,B,( - laughs) . but I ^might be [m] I ^think I - - - ^can't re'member the :tube *!ST\ATION#*
104,096,01,1,., \,I+P,pol,TrPr,----,----,[],td,.,A,(*-* - laughs) - ^N\O# -
105,097,04,1,.,\/,Adv,ptm,RhPr,----,----,..,td,.,B,"^wasn't :very :far A:W\/AY# .
106,098,06,1,., \,N  ,   ,RhPr,----,----,..,td,.,B,it ^might have ,been ,Bel:size :P\ARK#
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```
107,099,07,2,., \,N  ,   ,RhPr,RhPr,----,..,td,.,A,^oh well !that's ,where his :M\OTHER l/ives# .
108,100,05,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,^mother ,lives at ,Bel'size P\ARK#
109,101,06,2,.,\/,Adj,att,RhPr,----,----,..,td,.,A,^so it's per"!haps ,his „!PR\/EVIOUS _flat#
110,102,08,3,., \,V  ,lex,RhPr,RhPr,----,..,nd,.,A,^this is [p] . he's *"^{r\ecently} „!M\OVED I* g/athered#
111,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,*((3 to 4 sylls))*
112,103,04,1,.,\/,N  ,   ,DTh ,----,----,..,td,.,A,from his ^mother's !L\/ETTER#
113,104,01,1,., \,I+P,exc,TrPr,----,----,[],nd,.,B,^\AH#
114,105,08,2,., \,Adj,att,RhPr,----,----,..,nd,.,B,well ^this [w] ( - coughs) is ,probably a :N\EW ,one#
115,106,04,2,., \,Adv,ptm,DTh ,RhPr,----,[[,td,.,B,he's ^got _N\OW ,then#
116,107,01,1,., \,I+P,con,TrPr,----,----,[],td,.,A,^[\M]# - -
117,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,A,*((untranscribable murmur))*
118,108,07,2,., =,V  ,nlx,TrPr,----,----,..,nd,.,B,*^th\is would ^th\is would* have :B=EEN [@:]# - .
119,109,06,2,., /,N  ,   ,RhPr,----,----,..,td,.,B,a^bout a . :couple of :M/ONTHS a'go# .
120,110,01,1,., \,I+P,exc,TrPr,----,----,[],td,.,A,^UH\UH#
121,111,05,2,., \,Adj,   ,RhPr,RhPr,----,..,td,.,B,((de))^pends !how !soon !R\ECENT ,is# .
122,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,( . laughs)
123,112,01,1,., \,I+P,pol,TrPr,----,----,[],nd,.,A,^Y\ES#
124,113,03,1,., \,V  ,lex,RhPr,----,----,..,td,.,A,^I ,don't !KN\OW#
125,114,07,4,., \,Adj,att,RhPr,----,----,..,td,.,A,this ^letter ,came *- !L\AST ,week ,from h/er#*
126,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,*(([s] several sylls))*
127,115,10,1,., \,N  ,   ,----,>dtr,----,..,nd,.,A,and ^she ,said ((,Malcolm had ar_rived at this ,new FL\AT#))
128,116,09,1,.,\/,V  ,lex,RhPr,RhPr,----,..,td,.,A,which is a ^long way for me to „!G\/O#
129,117,01,1,., \,I+P,con,TrPr,----,----,[],td,.,B,^[\M]# -
130,118,01,1,.,\/,Adv,sen,TrPr,----,----,[],nd,.,A,^S\/O# -
131,119,03,1,., \,V  ,lex,RhPr,----,----,..,td,.,A,^there we \ARE# -
132,120,06,4,., \,V  ,lex,RhPr,----,----,..,ty,.,A,^do _you !L\IKE ,this ,work h/ere# .
133,121,03,1,., /,N  ,   ,DTh ,----,----,..,ty,.,A,in ^this DEP/ARTMENT# -
134,122,03,1,., \,Adv,ptm,RhPr,----,----,..,nd,.,B,^you were !H\ERE#
135,123,03,1,., /,Adv,ptm,DTh ,----,----,..,tx,.,B,^{w/ere you} /ONCE# -
136,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,*((several sylls))*
137,124,05,2,.,/\,N  ,   ,Rh  ,----,----,..,nd,.,A,*^{/\I} was an /UNDER*"GR\ADUATE ,here#
138,125,04,1,.,/\,N  ,   ,Rh  ,----,----,..,nd,.,A,((of)) ^very !{r/ipe} !Y/\EARS#
139,126,03,1,.,/\,N  ,   ,RhPr,----,----,..,td,.,A,until ^last JUL/\Y#
140,127,03,1,., \,N  ,   ,RhPr,----,----,[.,td,.,A,[@] ^last J\UNE#
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141,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,( - giggles)
142,128,01,1,., \,I+P,pol,TrPr,----,----,[],nd,.,A,^Y\EAH# - -
143,129,08,1,.,\/,N  ,   ,Rh  ,----,----,..,nd,.,A,and I ^went ,back to my :old J\/OB#
144,130,04,1,.,\/,N  ,   ,RhPr,----,----,..,nd,.,A,in the ^Civil :S\/ERVICE#
145,131,06,1,.,\/,Adj,   ,Rh  ,----,----,..,nd,.,A,and I ^found it „!{s\/o} „:D\/ULL# .
146,132,01,1,., \,I+P,con,TrPr,----,----,[],td,.,B,^[\M]# .
147,133,06,2,., \,N  ,att,----,Rh  ,----,..,nd,.,A,that I ^got this !L\ECTURING _job#
148,134,05,1,., \,N  ,   ,RhPr,RhPr,----,..,td,.,A,in a ^teacher's _tr/aining C\OLLEGE# -
149,135,01,1,., \,I+P,con,TrPr,----,----,[],td,.,B,^[\M]# .
150,136,04,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,which is ^quite !F\UN#
151,137,04,1,., \,I+P,pol,TrPr,----,----,..,nd,.,A,I ^{m\ean} ,they're !N\OT#
152,138,02,2,., \,N  ,att,RhPr,----,----,..,nd,.,A,^UNI:V\ERSITY c/alibre#
153,139,01,1,., \,Adv,sen,DTh ,----,----,[[,nd,.,A,^\OBVIOUSLY#
154,140,05,1,., /,N  ,   ,DTh ,----,----,[[,td,.,A,the ^students ,on the WH/OLE#
155,141,02,1,., =,I+P,con,TrPr,----,----,[],nd,.,A,but - ^[=@M]#
156,142,03,2,., \,Pro,qua,DTh ,----,----,..,nd,.,A,^in S\OME w/ays#
157,143,03,2,., \,Adv,qua,Rh  ,----,----,..,nd,.,A,^they're „!M\ORE ,fun#
158,144,03,2,., \,Pro,qua,RhPr,----,----,..,td,.,A,in ^\OTHER ,ways#
159,145,04,4,.,\/,Pro,qua,RhPr,----,----,..,td,.,A,"^S\/OME of them are# .
160,146,08,7,., \,Adj,att,RhPr,----,----,..,td,.,A,the ^BR\IGHTER sparks /are {I ^th/ink#} {you ^kn/ow#}#
161,147,07,4,., \,V  ,lex,RhPr,----,----,..,nd,.,A,be^cause they're not „!\AIMING at so ,much#
162,148,03,1,., /,N  ,   ,DTh ,----,----,..,nd,.,A,in a ^W/AY#
163,149,13,5,., \,N  ,   ,RhPr,----,----,..,td,.,A,and ^therefore _they - ^they can *_let their !back !H\AIR ,down a bit m/ore#*
164,150,04,1,.,/\,I+P,con,TrPr,----,----,..,td,.,B,*((^they re!l\ax several sylls))* ^[/\M]# -
165,151,02,1,., =,I+P,con,TrPr,----,----,[],nd,.,A,^but [=@M]#
166,152,06,4,., \,Adj,att,DTh ,----,----,..,nd,.,A,the the ^D\IMMER ,ones of c/ourse#
167,153,03,3,., \,V  ,nlx,TrPr,----,----,..,nd,.,A,^\ARE {r\eally „ah#}# .
168,154,04,1,., \,N  ,   ,RhPr,----,----,..,td,.,A,^not very ,good MA!T\ERIAL#
169,155,01,1,., \,I+P,con,TrPr,----,----,[],td,.,B,^[\M]# - .
170,156,11,2,., \,Num,   ,RhPr,----,----,..,td,.,A,^but we've !got !quite ((a)) :bright ,lot in ,our „:F\IRST y/ear#
171,157,09,4,.,\/,Adj,   ,----,Rh  ,----,..,nd,.,A,the ^{f\/irst ,year} are :much „:BR\/IGHTER {to ^m\/y ,mind#}#
172,158,04,2,., \,Num,   ,RhPr,RhPr,----,..,td,.,A,^than the !S\ECOND ,year# -
173,159,01,1,., \,I+P,con,TrPr,----,----,[],td,.,B,^[\M]# .
174,160,04,2,., \,V  ,lex,Tr  ,----,----,..,nd,.,A,^but they !T\ELL me#
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175,161,06,3,., \,Adv,ptm,RhPr,RhPr,----,...,td,.,A,the ^second _year „\ALWAYS ,go !{\off#}#
176,162,08,1,., \,N  ,   ,RhPr,----,----,...,td,.,A,((and I ^know)) ( - laughs) ^this is [s] h/orrible „!!TH\OUGHT#
177,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,A,( - - laugh) - -
178,163,03,2,., \,V  ,lex,RhPr,----,----,...,tw,.,B,^where !\IS ,this#
179,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,( - coughs) .
180,164,01,1,., /,I+P,con,TrPr,----,----,[],td,.,A,*^[/M]#*
181,165,03,3,., /,Wh-,   ,RhPr,----,----,...,tw,.,B,*^WH/ERE* is ,this#
182,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,**((several sylls))**
183,166,04,1,., \,N  ,   ,RhPr,----,----,...,td,.,A,**[@m] ^it's** [?]in !L\INCOLNSHIRE# -
184,167,01,1,., =,I+P,exc,TrPr,----,----,[],td,.,B,^=UHUH# -
185,168,03,1,.,\/,N  ,   ,RhPr,----,----,[.,td,.,A,^{p\art of} :K\/ESTEVEN# - - -
186,169,04,3,., /,Adv,ptm,RhPr,----,----,...,tx,.,A,^Thorpe's AW/AY is ,he#
187,170,01,1,., /,I+P,pol,RhPr,----,----,...,nd,.,B,^Y/ES#
188,171,07,4,.,/\,N  ,   ,RhPr,----,----,...,nd,.,B,he's ^in - _Greece _YUGOSL/\AVIA and ,such ,places#
189,172,03,1,., /,N  ,   ,DTh ,----,----,...,td,.,B,at the *^M/OMENT#*
190,173,02,1,.,/\,Adv,sen,RhPr,----,----,...,ty,.,A,*^oh* _R/\EALLY#
191,174,06,1,., \,N  ,   ,RhPr,----,----,...,td,.,B,^gone off for a_bout :three !W\EEKS# .
192,175,04,2,., \,Pro,dem,RhPr,----,----,...,td,.,A,^oh well :TH\AT'S g/ood#
193,176,04,1,., \,V  ,lex,----,TrPr,----,...,nd,.,A,cos I ^haven't !T\OUCHED#
194,177,07,6,.,\/,N  ,   ,RhPr,RhPr,RhPr,..,td,.,A,the ^TH\/ESIS I'm sup'posed *to be ,doing#*
195,178,07,2,., \,V  ,lex,----,TrPr,----,...,nd,.,A,I ^didn't par'ticu((larly ,want to !S\EE him#))
196,179,10,1,., \,N  ,   ,RhPr,----,----,...,nd,.,A,^when I ,rang . **"!/\Alec up** al^though I :wouldn't ,mind :TH\ORPE#
197,180,02,1,., /,V  ,lex,TrPr,----,----,[],tx,.,A,***you ^KN/OW#
198,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,A,( . laughs)
199,000,00,0,0,00,000,000,0000,0000,0000,00,00,0,B,*( - giggles)* **( - laughs)** ***( - - . laughs)***
200,181,03,1,., \,Pro,oth,DTh ,----,----,...,nd,.,A,^added to !WH\ICH#*** -
201,182,06,1,., \,N  ,   ,----,DTh ,----,...,nd,.,A,if ^I ,[haet] to :tell TH\ORPE#
202,183,08,3,., \,N  ,att,DTh ,RhPr,RhPr,...,nd,.,A,we ^really _don't do _any !L\ANGUAGE ,work th/ere#
203,184,05,1,., \,V  ,lex,RhPr,----,----,...,td,.,A,I ^think he'd be „!!H\ORRIFIED# - .
204,185,02,1,.,/\,V  ,lex,RhPr,----,----,[.,td,.,A,^{s/imply} H/\ORRIFIED#
205,186,01,1,., \,I+P,con,TrPr,----,----,[],td,.,B,( - laughs) *( - - - giggles)* **^[\M]#**
206,187,02,1,., \,I+P,exc,TrPr,----,----,[],nd,.,A,*^{m\y} !G\OSH#
207,188,04,2,.,\/,Adj,att,RhPr,----,----,...,td,.,A,^we're a !SM\/ALL de'partment#
208,189,04,1,.,\/,N  ,   ,RhPr,----,----,...,td,.,A,^we've !only ,three L\/ECTURERS#* .
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209,190,01,1,., \,I+P,con,TrPr,----,----,[],nd,.,A,^W\ELL#
210,191,04,2,., \,Adj,att,RhPr,----,----,.,nd,.,A,**^one's** a :PR\INCIPAL l/ecturer#
211,192,04,1,., /,N  ,   ,RhPr,----,----,[.,nd,.,A,the ^head of DEP/ARTMENT#
212,193,09,4,., \,Num,   ,RhPr,----,----,.,nd,.,A,and ^then there are ((only)) !TW\O of us l/ecturers# *-*
213,194,05,2,., \,Pro,qua,RhPr,----,----,.,nd,.,A,- and we're ^{g\etting} AN!\OTHER one#
214,195,01,1,.,\/,Adv,sen,DTh ,----,----,[[,td,.,A,^\/ACTUALLY#
215,196,09,1,., \,Adv,ptm,RhPr,----,----,.,td,.,A,so I ^shan't be the :junior !girl any !L\ONGER#
216,197,01,1,., \,I+P,con,TrPr,----,----,[],nd,.,B,*^[\M]#*
217,198,01,1,., \,I+P,con,TrPr,----,----,[],td,.,B,^[\M]#
218,199,05,1,., \,N  ,   ,DTh ,----,----,.,nd,.,A,. „^but [?] the !head of DE:P\ARTMENT#
219,200,04,2,., \,Adj,att,----,>trp,----,.,nd,.,A,is a ^L\ITTLE ,bit#
220,201,01,1,., \,Adj,   ,RhPr,>rhp,----,.,td,.,A,^IDIO'SYN!CR\ATIC# .
221,202,04,2,., \,Adj,att,RhPr,----,----,.,td,.,A,an „^{\awfully} :N\ICE ,chap#
222,203,07,3,., \,Adv,ptm,RhPr,----,----,.,td,.,A,I ^get on ,very :W\ELL with him#
223,204,04,2,., \,V  ,lex,Tr  ,----,----,.,nd,.,A,I'm ^not . !M\EANING that#
224,205,03,2,., \,Pro,qua,----,>trp,----,.,nd,.,A,^there's !\ANY [@m]# -
225,206,02,1,.,\/,N  ,   ,RhPr,----,----,.,td,.,A,[di] . DIS"^H\/ARMONY# .
226,207,04,1,., \,Adv,ptm,RhPr,----,----,.,td,.,A,we ^get on !F\INE#
227,208,01,1,., \,Con,   ,TrPr,----,----,[],nd,.,A,^B\UT# .
228,209,06,1,.,\/,N  ,   ,DTh ,----,----,.,nd,.,A,in ^his i!deas of :teaching :\/ENGLISH#
229,210,04,1,., \,Adj,   ,RhPr,----,----,.,td,.,A,[@:] - a ^little ,IDIOSYN:CR\ATIC# - -
230,211,10,5,., /,N  ,att,RhPr,----,----,.,nd,.,A,^and _he !won't ,have !!{/any} L/ANGUAGE ,work {^so he s/ays#}#
231,212,08,2,., \,N  ,att,RhPr,----,----,.,td,.,A,but he ^lets me ,have this PHI:L\OLOGY cl/ass#
232,213,12,1,., \,I+P,con,TrPr,----,----,[],nd,.,A,^he I !think he ,thinks it's all a little bit [@:] - :W\ELL#
233,214,03,3,.,\/,Adj,   ,RhPr,----,----,.,td,.,A,^ST\/UPID but [@:]# .
234,215,05,1,., /,Pro,per,DTh ,RhPr,----,.,nd,.,A,^well if it !pleases H/ER#
235,216,07,3,., /,V  ,adv,RhPr,----,----,.,td,.,A,we'll ^let it go /ON you ,see# .
236,217,01,1,., \,Adv,sen,TrPr,----,----,[],nd,.,A,^S\O# .
237,218,02,1,.,\/,Adv,qua,DTh ,----,----,.,nd,.,A,^funnily E:N\/OUGH#
238,219,08,4,., \,Adj,   ,RhPr,----,----,.,nd,.,A,I ^made it com!pletely :V\OLUNTARY with the st/udents#
239,220,01,1,., =,Con,   ,TrPr,----,----,[],nd,.,A,^=AND# -
240,221,05,1,.,\/,N  ,   ,DTh ,----,----,.,nd,.,A,^I !know ,Tom and . :J\/ACK#
241,222,12,2,.,\/,Pro,qua,RhPr,----,----,.,nd,.,A,^the !other ,two ,lecturers :thought it would !{f\old up} in !N\/O ,time#
242,223,02,1,., /,V  ,lex,TrPr,----,----,[],td,.,A,you ^KN/OW#
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243,224,02,1,., /,Adv,qua,DTh ,----,----,..,nd,.,A,^funnily EN/OUGH#
244,225,06,4,., \,V  ,lex,RhPr,----,----,..,nd,.,A,^students !kept C\OMING in and s/aying# .
245,226,05,2,., /,N  ,   ,RhPr,RhPr,----,..,ty,.,A,((can I ^do)) PHIL/OLOGY ,please#
246,227,02,1,., /,V  ,lex,TrPr,----,----,[],td,.,A,^you KN/OW#
247,228,04,1,.,/\,V  ,lex,----,>rh ,----,..,nd,.,A,( - laughs) ^and *‘so* it’s +GR/\OWING#+
248,229,01,1,., \,I+P,con,TrPr,----,----,[],td,.,B,*^[\M]#*
249,230,03,1,.,\/,V  ,lex,RhPr,>rhp,----,..,nd,.,A,^rather than DI!M\/INISHING#
250,231,04,1,., \,V  ,lex,RhPr,----,----,..,nd,.,A,^which !I ((*!feel* PL\EASED))#
```

3 Tables 11a-14a

Table 11a — Final pitch movement in declarative sentences: terminal intonation units

Final pitch movement	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occ.	%	Occ.	%	Occ.	%	Occ.	%
Falling	226	95.0	212	82.8	178	81.6	175	69.7
Rising	7	2.9	42	16.4	30	13.8	71	28.3
Level	5	2.1	2	0.8	10	4.6	5	2.0
Total	238	100.0	256	100.0	218	100.0	251	100.0

Table 12a — Final pitch movement in declarative sentences: non-terminal intonation units

Final pitch movement	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occ.	%	Occ.	%	Occ.	%	Occ.	%
Falling	66	34.9	106	50.2	46	19.9	129	53.3
Rising	85	45.0	79	37.5	136	58.9	105	43.4
Level	38	20.1	26	12.3	49	21.2	8	3.3
Total	189	100.0	211	100.0	231	100.0	242	100.0

Table 13a — Final pitch movement in yes-no questions: terminal intonation units

Final pitch movement	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occ.	%	Occ.	%	Occ.	%	Occ.	%
Falling	10	22.5	8	20.5	12	54.5	4	36.4
Rising	31	77.0	26	79.5	10	45.5	7	63.6
Total	40	100.0	39	100.0	22	100.0	11	100.0

Table 14a — Final pitch movement in wh-questions: terminal intonation units

Final pitch movement	Protest-Cz		Protest-En		Dialogue-Cz		Dialogue-En	
	Occ.	%	Occ.	%	Occ.	%	Occ.	%
Falling	21	84.0	19	82.6	10	76.9	7	87.5
Rising	4	16.0	4	17.4	3	23.1	1	12.5
Total	25	100.0	23	100.0	13	100.0	8	100.0

Index

Jana Chamonikolasová

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